THE ELEMENTS OF PUBLIC SPEAKING

HARRY GARFIELD HOUGHTON

ar V
14444

Cornell University Library
Ithaca, New York

BOUGHT WITH THE INCOME OF THE
SAGE ENDOWMENT FUND
THE GIFT OF
HENRY W. SAGE
1891

Cornell University Library
arV14444

Elements of public speaking,

3 1924 031 386 620
olin,anx

Cornell University Library

The original of this book is in
the Cornell University Library.

There are no known copyright restrictions in
the United States on the use of the text.

http://www.archive.org/details/cu31924031386620

THE ELEMENTS OF PUBLIC SPEAKING

BY

HARRY GARFIELD HOUGHTON, M.A.

ASSISTANT PROFESSOR OF PUBLIC SPEAKING IN THE
UNIVERSITY OF WISCONSIN

GINN AND COMPANY
BOSTON · NEW YORK · CHICAGO · LONDON
ATLANTA · DALLAS COLUMBUS · SAN FRANCISCO

COPYRIGHT, 1916, BY HARRY GARFIELD HOUGHTON

ALL RIGHTS RESERVED

117.10

A 378378

The Athenæum Press
GINN AND COMPANY · PROPRIETORS · BOSTON · U.S.A.

TO

MY WIFE

WHO HAS BEEN OF CONSTANT ASSISTANCE
AND INSPIRATION TO ME
IN THE PREPARATION OF MY MANUSCRIPT
THIS BOOK IS AFFECTIONATELY DEDICATED

PREFACE

This book is designed to meet a special need. It makes no pretense of running the whole gamut of expression and furnishing the student with all he needs to know from elementary speaking to advanced argumentation or interpretative reading. It is limited to a single field and chiefly to the work of a single course. It is the outgrowth of a need that I have long felt in my classes for a textbook which, without entering into unnecessary detail, would furnish the student with the essentials for instruction in practical speaking.

After experimenting with this problem for several years it is my conclusion that for courses in practical speaking two things are essential:

First, a definite amount of accurately expressed theory; that is, enough theory of the subject so that the student will not have to work blindly. This theory should be presented clearly and comprehensively, that he may be able to grasp it easily without having to flounder among technicalities which he has neither time nor need to master.

Second, a maximum of practice. Each problem as it is presented should be put into immediate practice by means of actual speech work upon the platform, and this practice should be kept up constantly from the first recitation till the last. Without this, any theory of the subject that may be presented is valueless. It is the actual doing, and this alone, that brings results.

It is the purpose of this textbook to present a clear statement of the elements of public speaking in accordance with these two ends. The plan is to devote a chapter to each important principle, and to present it in a form that is both comprehensive and readable, so that the student upon reading the chapter carefully will have a clear and definite idea of it as a unified whole, not as a mass of mere fragmentary suggestions, and will be able with the aid of the exercises at the close of the chapter to put it at once into actual practice.

Another aim throughout the book is to keep before the student constantly the importance of clear and accurate thinking as the foundation for all true expression, and to make absolutely unmistakable the fact that any expression that is without *thought* as a basis is bound to be more or less mechanical and, therefore, superficial. My observation has been that many people who think very clearly express their thoughts very badly through the voice, and that mere attention to the thought alone is by no means always adequate. This book aims to teach the importance of clear thinking as the foundation of all vocal processes, but no less does it aim to show the necessity for vocal and actional responsiveness as the medium through which thought must find expression. Therefore each principle is considered in its relation to the thought, and in such a manner as will enable the student to proceed always upon a thought basis.

I should perhaps add that this is in no sense "a book of speeches." Such excerpts from orations and other literature as have been used are in most instances very brief and are employed chiefly for purposes of illustration. As soon as this volume is off the press I intend to publish a book of selections that will provide suitable material for teachers who desire to secure selections of a thoroughly practical nature for purposes of declamation. But in my judgment such material has no place in a book of this kind, the aim of which is to present the elements of public speaking.

If this book shall serve to correct some of the false conceptions that have been prevalent in regard to the subject of public speaking, and shall furnish the student a foundation for practical speech work, my purpose will be accomplished.

Throughout I have tried to make careful reference to all material quoted from books or from the words of men in public life. To these sources I am indebted for many things that have helped in making clear the principles that have been considered. And to those who by helpful criticism have offered suggestions of much value to me — to my colleagues in the University of Wisconsin, Professors J. M. O'Neill, Gertrude E. Johnson, and Smiley Blanton of the Department of Public Speaking; to Professors H. B. Lathrop and O. J. Campbell of the Department of English, and to Mr. L. C. Hull of the Department of Psychology; to Professors B. F. Tanner of the University of Oklahoma and J. S. Gaylord of the Winona Normal School; to the Newton Publishing Company for permission to quote some passages from Phillips's Effective Speaking; and to my wife for advice and encouragement throughout the preparation of this volume — I gratefully acknowledge my indebtedness.

H. G. HOUGHTON

MADISON, WISCONSIN

CONTENTS

PAGE

CHAPTER I. PLANNING THE SPEECH . . . 1

Choosing a subject. The object of a speech. The five general ends. Analysis of the subject. Drawing a tentative outline. The final speech plan. Assimilating the outline. Practical exercises in outline-making.

CHAPTER II. THE CONVERSATIONAL MODE . 37

Misconceptions of speech delivery. Conventional pulpit oratory. The oratory of Wendell Phillips. The essentially conversational in delivery. Limits of the conversational mode. Recited, ministerial, and grandiloquent forms. Exercises for gaining the conversational mode.

CHAPTER III. ACTION 57

The true foundation of action. Some common misconceptions. Value of training in action. Two essentials of training in action. Importance of exercising the will. Platform manners. Position. Poise. Freedom. Platform movement. Coördination of mind and body.

CHAPTER IV. GESTURE 85

What to seek and what to avoid. The logical cultivation of gesture. Special aids for cultivating gesture. Expressiveness in gesture. The importance of reserve power. The ideal of expression through gesture. Different uses of gesture. Exercises for the cultivation of action.

CHAPTER V. THE BREATH 110

The vocal mechanism. The breath as employed in speech. Three methods of breathing. Correct breathing for voice production. Tidal and complemental air. A scientific experiment in breath control. The prime essential in the use of the breath. Practical exercises in breath control.

PAGE

CHAPTER VI. ENUNCIATION 127

Enunciation and pronunciation compared. Causes of poor enunciation. The foundation of correct enunciation. Enunciation and loudness. Common faults of enunciation. The acquiring of good enunciation. The commercial importance of clear speaking. Exercises for the cultivation of good enunciation.

CHAPTER VII. PRONUNCIATION 143

Pronunciation defined. Problems of pronunciation. The sectional. The unusual. British versus American usage. How to become proficient in pronunciation. Cases illustrating common misuses. Errors of vowels, consonants, accent, syllabication. Exercises for gaining proficiency in pronunciation.

CHAPTER VIII. PITCH 186

Pitch as a vocal element. The melody of speech. The compass of the speaking voice. False adjustments of the voice. The point of departure in the study of pitch. A comparison of song and speech. Influence of song notes in speech. General laws of inflection. Establishing key. The cultivation of vocal flexibility.

CHAPTER IX. TIME 209

Time as an element of effective expression. Quantity values in speech. The quantity elements of poetry and prose. The function of pause. Rhetorical and grammatical pause. Phrasing. Rhythm. Rate. Practical importance of speech rhythm. Exercises for cultivating the time elements of speech.

CHAPTER X. QUALITY 244

The foundation of vocal quality. Influence of the emotions. Physiological basis of vocal quality. Classifications of formal elocution. Why voices lack vocal color. Emotional responses. Cultivation of vocal color through imagination; through expressive literature; through extempore speaking.

CHAPTER XI. FORCE 268

Force as a persuasive element in expression. Factors determining acoustic conditions. Problems of various auditoriums. How to meet acoustic conditions. Force as a means of securing variety. Importance of the principle of reserve power. Exercises for gaining skill in the use of force.

PAGE

CHAPTER XII. EMPHASIS 285

The function of emphasis. The determining factor of emphasis. Emphasis not a mechanical principle. Emphasis dependent upon the context. The importance of accurate thinking. Logical employment of emphasis. Vocal training a prerequisite. Emphasis by means of pitch, time, quality, and force.

APPENDIX I. SUGGESTIONS TO TEACHERS . 313

APPENDIX II. DECLAMATION 318

INDEX 329

ALL TIME AND MONEY SPENT IN
TRAINING THE VOICE AND BODY
IS AN INVESTMENT THAT PAYS A
LARGER INTEREST THAN ANY OTHER

William E. Gladstone

THE ELEMENTS OF PUBLIC SPEAKING

CHAPTER I

PLANNING THE SPEECH

Since the purpose of this textbook is mainly to set forth the principles of effective speech delivery, but a single chapter will be devoted to the discussion of speech structure. It has seemed advisable to give some very simple directions in regard to choosing a subject and developing a theme for purposes of extempore speaking. These directions will give the learner the assurance and confidence at the outset that his discussion of any given topic will not be merely a rambling, hit-and-miss talk, but rather a logical and well-ordered development of the theme upon which he has chosen to speak.

The first problem that presents itself is that of the choice of a subject. Sometimes the speaker's subject is assigned to him, so that this matter needs no consideration, but very often it is not, and he must rely upon his own judgment in making the choice. If his judgment in this respect is poor, it often means the complete failure of his speech. A very great deal depends, as he will soon discover, upon a well-chosen subject. It is desirable that some standards of judgment be formed in regard to what is and what is not the proper selection of a subject.

Subject must be appropriate. The first consideration in the choice of a subject is that of the occasion upon which the speech is to be delivered. Most occasions have a sufficiently well-defined end and purpose to suggest naturally to the speaker an appropriate theme. The aim of a Memorial Day or Christmas service is so clearly defined that there would be no difficulty in choosing an appropriate subject for discussion. But upon some occasions this is not the case, and it requires both tact and good judgment on the part of the speaker to determine upon a subject that will be entirely appropriate. The occasion in which most of the readers of this chapter will be most directly concerned — a program of speeches in a class in extempore speaking — is a good example of this. Here the occasion does not in any very definite way define the subjects to be discussed, and as a result the student is often much at a loss to think of anything at all to talk about. How, then, shall he decide upon a subject appropriate for an extempore talk to the public-speaking class?

Subject must be vital. An appropriate subject for a talk of this kind will naturally be, if the student stops to think about it seriously, one that he is sure his classmates will be interested in. Topics of interest in the school and about the campus will probably suggest themselves first of all. These furnish an almost inexhaustible supply of good subjects for him to select from. But in making his choice he will do well to consult his own interest as well as the interests of the class. If he is greatly interested in athletics and very little in forensics, he would not be likely to give as effective a speech upon the intercollegiate debate as upon the big game of the season.

So it is altogether essential that he choose a subject that is vital both to himself and to his classmates.

Topics of interest to a public-speaking class, however, are by no means confined to campus topics. Recently a student in one of my classes, who came from South Africa, gave a talk upon "The Horrors of War" and illustrated it by incidents of the Boer War which he had personally witnessed. It made one of the most profound impressions of any speech I have ever heard in the classroom. Another student from the South spoke of lynch law in the Southern states, describing a lynching that he had seen as a boy in his home town. No subject could have been discussed with greater earnestness and fervor.

The best subjects, then, for the student to speak upon are those about which he is particularly well informed and of which he has, if possible, some first-hand information. This has the twofold advantage of enabling him to speak with much greater earnestness of purpose than he would likely do otherwise, and also of giving much greater weight to his opinions. His hearers feel that he is speaking out of the fullness of his own experience, which lends to his opinions no small degree of authority. This principle is equally true in the choice of a subject for any occasion. We tend always to have respect for the opinions of one who speaks with recognized authority.

This principle is not uncommonly violated in the choice of a subject for a school or college oration. The student, perhaps, has nothing in particular that he wants to speak upon, so he chooses offhand some economic or social topic and proceeds to write an oration upon it, although he has no particular interest in the subject nor any special information in regard to it. The result is usually the hollow kind of speaking which we hear so frequently in speaking contests. To be sure, it is altogether possible for him to work up a very genuine interest by reading upon the subject, and to gain enough information about it to enable him to write a thoroughly effective oration, but there is not likely to be just the same interest as that which he would have in something that came directly out of his own experience and observation.

Let the student, then, for his beginning work at least, try to find subjects for discussion that he knows a good deal about and upon which he can give his hearers some really worth-while information. To find such subjects does not always seem to be an easy thing. The average student will say that he has never had experience along any particular line that is worth talking about. The reason is that he does not stop to think whether he really has or not. If he does take time to think, he will be sure to find that he has had a good many experiences that are very well worth basing a speech upon.

Subject best determined by the speaker. The best plan is usually to let the student choose his own subject. If the subject is prescribed by the teacher it may be quite foreign to the student, in which case he will speak upon it from a sense of obligation rather than because of any vital interest in the theme.

The plan that has proved most satisfactory in my own classes is that of taking up with the class at the beginning of the semester certain well-defined occasions. The class is given the privilege of deciding what the occasions are to be. This gives unity and purpose to each program and the student is left entirely free to choose his own subject, limited only by the requirement that it be one suited to the program decided upon. This is particularly valuable training for the student in learning the art of choosing and adapting a theme to a given occasion.

If he has worked in a factory and knows the unique process by which a certain commercial product is manufactured, he would be able to give the class very interesting information that they had probably never heard of regarding the production of a very well-known, everyday necessity. Or perhaps he has had the experience of being employed about a theater and can give his classmates some most interesting information of stage life " behind the scenes."

The reason experiences of this kind do not seem to the student to be worth while talking about is because they are all so familiar and commonplace to him that he does not stop to think that everyone else does not know as much about them as he does.

Desirable themes drawn from daily studies and experiences. But it is by no means necessary for the student to have had some unique or striking experience in order to find a good subject for a speech. His regular studies and daily experiences furnish an abundance of very worth-while material. Recently a student who is specializing in history chose as her subject for a classroom discussion "The Real Facts in Regard to the Reconstruction Period." The talk was an unusual one. It cleared up many of the common misconceptions regarding this very important period in American history, and gave the class some real information that they will not be likely to forget.

Speech subjects of this kind are the ones that are really worth while both for the student who speaks and for those who listen. The courses which students pursue regularly abound in topics of this kind, that are admirably suited for purposes of public speaking and are both interesting and profitable. And they are by no means confined to such fields as history, literature, economics, or sociology. Quite as worth-while topics may be found in the realms of home economics, landscape gardening, or farm management.

Let the student talk upon those things in which he is most interested, remembering always that he cannot assume the same technical knowledge of the subject on the part of a general group of students that he himself may have. But there will be no lack of interest if his theme is made vital to their interests and experiences and is treated in a sufficiently untechnical manner. A medical student talking upon "The Traffic in Fraud" brought home in a very personal way to a public-speaking class the dangers to health and life involved in the patent-medicine business.

Discrimination in choice of subject. The mistake most commonly made in the choice of topics suggested by the work of the courses that the student is pursuing is that of picking almost any topic that happens to come to mind, without considering fully whether it is one in which he has any particular interest or of which he has sufficient understanding and information to enable him to deal with it intelligently.

It is always well, at least in beginning speech work, for the student to select topics in which he already has a good deal of information. These are usually closely allied to his own field. The medical student would be likely to give a much more interesting and enlightening speech upon "The Evils of the Patent-Medicine Business" than would the student of agriculture or engineering.

It is not well, however, for the student always to confine himself to themes which suggest themselves from the routine of his daily life and work, for occasions arise when he may have to talk upon an assigned topic of which he has little knowledge. But for the purpose of the beginner in the first stages of his work in speech-making it is not unwise to keep close to the things in which he has much interest and of which he is sure that he will speak with more or less enthusiasm. This has the very great advantage of helping to keep his mind active when he stands up to speak and of making him forget about his hands and feet, which usually assume such huge proportions in the consciousness of the beginner during the first month or two of his public-speaking career.

At the close of this chapter are appended topics for speech-making that have been collected through a period of several years from my classes in public speaking. These will, no doubt, offer valuable suggestions to students who are eager to know the kind of topics that are thoroughly vital for purposes of extempore speaking.

The development of the speech. After the choice has been made of a subject that the speaker knows to be entirely appropriate to the occasion and that possesses the elements of interest and vitality, the next step is that of developing it in a manner suitable for public utterance. Of any topic upon which one is reasonably well informed, one has a great mass of ideas and opinions, which are usually in a more or less chaotic state. They constitute a kind of ragbag of facts, ideas, opinions, and judgments that need to be brought into some orderly and systematic form before they can be presented with any clearness to an audience.

No fault of public speaking is more objectionable than that of rambling along and never getting anywhere, of merely talking to no point or purpose. The verdict upon such speaking usually is, "It sounded mighty fine, but what was the man driving at?"

It is surprising how many people there are who presume to make public speeches who have no more idea of speech development than the darky preacher who said, "In mah sermons I allus does three things: first, I chooses mah tex'; second, I departs from it; and third, I never returns to it."

In these days we insist that a speaker, in order to be listened to, must choose his subject and stick to it, and continue to stick to it till he is done. This requires the organization of his ideas into some systematic form that has logical order and development. Some types of speeches do not require as closely knit structure as do others. For instance, the after-dinner speech is usually of much freer development and structure than most others. But every speech that is worth anything must have systematic structure of some kind.

A speech outline essential. This makes necessary some kind of a working scheme or plan which usually takes the form of what we call a speech outline. The great advantage of a carefully drawn outline is that it brings into systematic order for purposes of presentation to others the material that would otherwise be more or less incoherent.

The object of a speech. But before any systematic and orderly arrangement in the form of an outline is possible, one must determine upon the purpose or object which he expects to accomplish with his speech. We will suppose that he is going to discuss the National administration. Before he can accomplish anything very definite in working out a plan for his talk, he must decide upon what he proposes to do, that is, upon what object he expects to accomplish. Is the purpose of his talk merely to inform his hearers of the facts about the administration? Is it to convince them that it has been a failure? Or is it to persuade them that they ought to vote for the president in the next election because of his record in the present administration? Many different plans for a speech upon this topic might be drawn, depending upon the aim that the speaker has in mind.

It is well to get clearly in mind the different objects or so-called *General Ends* of a speech. These are very clearly set forth in Phillips's "Effective Speaking."[1] They are:

1. To make clear.
2. To impress.
3. To induce belief.
4. To secure action.
5. To entertain.

---

[1] Phillips, Effective Speaking, chap. ii.

I quote from Phillips, as he sets forth in very clear manner the nature of each of these ends.

> **Clearness**
>
> Clearness tells what ideas are and there stops. It has no ulterior motive, no bias. Its duty is translation, reproduction, a presentation of the thing without personal comment and at no particular angle. It is the specific business of all who seek to reproduce thoughts solely for the thoughts themselves.

The lecture of a college professor in the form of a purely scientific discussion is an example of a talk that has clearness as its sole end.

> **Impressiveness**
>
> Impressiveness implies vividness. The idea is not simply seen, but felt. It has emotional association. The lecturer upon Shakespeare desires that the art of Shakespeare shall not only be seen, but shall be presented so as to arouse pleasurable emotion. Whenever the specific aim is to arouse in the listener emotional association the end is Impressiveness.
>
> **Belief**
>
> Belief is acceptance. The speaker is not content that the listener shall see or feel. The subject matter must come into his mind as reality — truth. He must say in effect, "That is so," "You are right," "I believe." It demands, however, no action, but discusses matters of opinion, such as which of two philosophies exercises the greater influence, which course would achieve the greater good. In every case where the dominant motive of the speaker is to secure acceptance of his idea the end is Belief.
>
> **Action**
>
> Action is doing. It is never passive. The end of the speaker can be denoted as Action, therefore, when his

dominant desire is to have the listener act — to be, to go, to give, to bring, to join, to do. It is the aim immediate or remote of the major portion of the spoken word. It is the main concern of the preacher, the political speaker, the merchant, the salesman, of all who seek to sway.

Entertainment

Entertainment as an end is concerned with amusement. It arouses pleasant feelings, interests, mildly delights or produces laughter. It becomes the end of the speaker whenever he places the amusement of the listener above all else. It is the distinctive province of the speaker in the social circle and on the lyceum.

With these different ends in view the student will at once see that he cannot proceed to draw a working outline for his speech upon the administration until he has first determined upon what he aims to accomplish in the speech. If his purpose is merely to set forth in a clear manner the salient features of the administration as he might want to do in talking to a class interested in current events, then his end is clearly defined and he can proceed accordingly. But if his purpose is to win votes for the next election, his mode of procedure will be very different. Here it would be necessary for him to combine several ends. He would probably have to start with the end, Clearness, and set forth the actual facts of the administration as he sees them. Then he would have to employ a second end, Belief, to convince his hearers that his view of the facts was correct. And then by a third end, Action, he might persuade them to the course of conduct that he desired; namely, to cast their votes for the president.

So in many speeches it is necessary to appeal not to a single end but to several. And in such cases the speaker should distinguish carefully between the one end that he wishes to accomplish and the ends that are subsidiary or mere aids toward reaching his ultimate goal.

The analysis of the subject. Having determined definitely upon the ultimate purpose that he wishes to accomplish in his speech, the speaker will then proceed to analyze his topic in order to find out how this purpose can best be carried out. This he can best do by concentrating his thought upon the topic — "The National Administration." It should be noted that this is merely a *topic*. It does not suggest any definite central idea. As he thinks it over, scores of different phases may present themselves. His problem is to determine which particular phases he can select that will best carry out his chief purpose.

Writing important. In doing this he will do well to write down upon paper all the points that seem to him to be important as he thinks it over. Or, better still, it may help him very much in getting his ideas organized and his points clearly arranged to write down each point on a separate card and then rearrange the cards as his plan begins to take shape. The mere matter of writing down one's ideas of any subject is of much importance. It serves to clarify and objectify one's thinking. Often a speaker does not realize how much he really knows about a subject until he begins to write down on paper his ideas in regard to it. And it has also the advantage that additional ideas usually come with the writing and tend to take definite form.

More than this, it serves the very important function of securing accuracy of statement. An idea written down in the form of a good English sentence is likely to be much more accurate than one that is floating loosely in the mind. The writing serves to give clearness, definiteness, and accuracy, which are altogether desirable elements in the planning of a speech.

The stamp of originality desirable. It is usually well for the speaker to take a kind of inventory of his own information upon a given subject before drawing upon other sources. This has the special advantage of giving his speech from the first an original stamp, which it will not have if he relies upon information found in books or obtained from other people. His ideas may have far less authority and value than the opinions of some writer upon the subject; nevertheless, they are his own, and they serve to give him a certain independence and originality which are very well worth while in the making of a speech. There is a great deal of satisfaction in the feeling that the main conception of one's speech is one's own and not a borrowed product. To be sure, there are some topics that one would have to seek information upon from books or other sources before they could be dealt with intelligently, but for the ordinary topic that the student of speaking will choose, it is always best to examine one's own ideas upon the subject, thus making the start original, and then read for amplification later on.

Choosing the theme. With the object of the speech kept constantly in mind as one thinks over the different phases of his topic and writes them down, a central idea or theme will begin to suggest itself. This is altogether important and must be chosen with discretion, since around the central theme the entire speech must be built. The best central theme is that phase of the subject that will best serve to accomplish the ultimate end or aim that the speaker has in mind. A theme that is not wisely chosen usually results in a poor speech. It is desirable to get clearly in mind the distinction between the mere topic of a speech and the central theme. "The Present Administration" is merely a speech topic or title. It is not a theme, for it states nothing definite. A theme is a specific and definite statement regarding the topic, as, "The Present Administration has been efficient." Here we have a working theme for a speech. It is something that expresses a definite stand taken by the speaker and tells what he proposes to show. It is the very kernel of the speech. Anything that does not bear directly upon it and contribute something to its development must be excluded as irrelevant. It is invaluable as a unifying factor in the building of the speech.

If one is careful and takes the pains to keep constantly in mind the central idea of the speech, there is no danger of extraneous matter finding its way into the composition of the outline. This is altogether important and should be given first consideration in constructing the plan.

When once the idea that is to form the nucleus of the speech has been determined upon and embodied in the form of a definitely stated *central theme*, the next step is to build up about it the plan of the speech. The mistake commonly made by the beginner and by those uninstructed in speech-making is that of trying to construct a plan almost or quite independent of any central idea or theme. This gives results something like the following:

A student, speaking upon the process of manufacturing paper, chose as his theme, "How Paper is Made." He presented in his outline the following main divisions:

I. How paper is made.
II. Methods of marketing it.
III. Uses to which it is put.

Clearly points II and III, dealing with how paper is marketed and with the uses to which it is put, have nothing whatever to do with the theme of the speech — "How Paper is Made." There could have been in the mind of the student who prepared this outline very little thought of coherence of material or of unity of purpose. In all probability he merely jotted down the points that came to him at the moment, without stopping to consider whether or not there was any real relation existing between them. If we examine the three topics here set down, we shall see that they offer no working plan for a speech, but rather furnish themes for three distinct speeches upon entirely different subjects.

On being shown that every outline must have one central theme to which all the points contained in it must be directly related, and that there must be a logical development according to some systematic plan, the student presented the following scheme, which shows considerable improvement:

AN EXPLANATION OF HOW PAPER IS MADE

It consists of two processes:

I. Treatment of raw material.
  A. Cleaning and dusting.
  B. Boiling, washing, bleaching.
  C. Reducing to pulp.
II. Converting the prepared pulp into paper.
  A. Beating by means of Jordan refiner.
  B. Sizing and coloring.
  C. Making the web or sheet.
  D. Surfacing.
  E. Cutting.

This shows that the student had progressed sufficiently in his ideas of outline-making to appreciate the importance of at least an orderly arrangement of details. To one like myself, who knew nothing of the processes involved in the manufacture of paper, this scheme was suggestive but not adequate. It served to indicate the various steps, but it did not make them clear. Such points as "surfacing" or "reducing to pulp" are wholly indefinite. They merely suggest what is done; they give not a hint of *how* it is done, which is the real object of the speech.

An outline, in order to be sufficiently comprehensive for practical purposes, should employ only complete statements. However, an indefinite statement of points such as this is sufficient for the early stages of the making of the plan, where only a tentative outline is necessary.

A tentative outline desirable. It is generally not a wise thing to attempt to put an outline into final form at the very first. A tentative outline is usually better to start with. The special advantage of a tentative outline is that it leaves the way open for reshaping and readjusting the plan as one's ideas of the subject develop. It has also the advantage of bringing more or less disorganized ideas into orderly form so that the further development of the speech will become coherent and logical. Without a simple scheme of this kind as a foundation upon which to build, the plan of the speech is not likely to be much more than a product of chance.

The tentative outline, therefore, is very desirable to start with. It should be concise and should represent one's own ideas of the subject arranged in orderly manner.

With this as a starting point the speaker should set about to bring his plan into final form. The natural way to do this is to seek further information and to look at the subject from different view points. This may be done by reading what others have written upon the subject and by conversing with other people about it.

The value of wide reading. In reading about the subject it is well to read widely, if there is time, so that all phases of it may be observed and taken into consideration. The important thing is to view the subject from just as many different angles as possible, so that one's final judgment upon it is the result of a broad-minded view and actual information, not of mere prejudice or superficial investigation.

In reading for amplification it is necessary always to exercise careful discrimination. One needs to distinguish between the writings of men who speak with authority upon the subject and those whose opinions are of little or no value. There is also the danger of doing a limited amount of reading and forming "snap judgments." Wide reading and careful discrimination as to the real value of what one reads are altogether important in giving the right perspective and the breadth that is desirable for a fair-minded discussion of any subject.

The value of friendly discussion. Much may be gained, also, by matching ideas with other people. Students sometimes find that among the most valuable information that they get for their speeches is that obtained by talking the subject over with their friends. It usually proves very helpful to converse with other people, to get their point of view, to find out what they are thinking and believing. This serves to throw added light upon the subject, to temper opinions, and to aid in forming saner and better balanced judgments.

It is desirable that the speaker continue with this process of thinking, reading, observing, conversing, until he feels himself *well grounded* in his subject. He should have the feeling of possessing a reserve fund of knowledge and information to draw upon. This he will find to be of very great service to him, not alone in the work of completing his plan for the speech, but in his delivery of it as well. It is the man who is "full of his subject" who usually makes the most effective speech, and it should never be counted a loss if one gains a vast deal of information in the work of preparation that never finds a place in the final plan of the speech. That which is rejected sometimes serves a negative function that is quite as important in giving quality and tone to the speech as the material that is accepted as essential.

The final speech plan. After the preliminary work that we have suggested has been done, there remains only the final step of bringing the material into proper outline form. This is usually not a difficult thing to do, since the process of preparation up to this point has been chiefly one of determining upon the materials best suited for carrying out the main object of the speech and of rejecting whatever has not seemed to contribute toward that end. In fact, the final plan for the speech is likely to have taken pretty definite form in the speaker's mind before the preliminary steps are completed. But even with definitely formulated ideas as to how the subject is to be treated, there remains always the consideration of the best arrangement of details for carrying out the speaker's purpose.

In determining this there are a few simple principles that should be kept in mind.

First, the *central theme* must not be lost sight of at any time. Everything that goes into the speech should have some bearing upon the central thought as expressed in the theme. If it does not, it must be rejected as irrelevant. Nothing is so important for securing a good speech plan as a strict observance of this principle. The loose thinker rarely ever observes it; the person accustomed to habits of accurate thinking rarely ever violates it. The fault of the former is the fault of the darky brother whom we have quoted; the virtue of the latter is that of one who chooses his text and never departs from it. It is the *sine qua non* of the public speaker.

Second, the final plan should possess the very essential quality of *clearness*. A speech plan may be carefully constructed as to our first point — central idea — and yet be much confused as to arrangement of details. The speaker needs to be able to recognize the difference between those phases of the subject that constitute the real issues of the question and such points as are merely contributory to those issues. He should understand the principles of coördination and subordination, so that the main features may be given prominent place and the merely contributory elements inferior place. Frequently we find points of entirely unequal rank given coördinate position in the outline, or subordinate features given primary rank while the real issues are lost sight of. All this will be avoided when the speaker understands how to arrange his points so as to give to each its proper rank, and to all, the clarity necessary to a good speech plan.

Moreover, mere fragmentary statements of points should be avoided. In the student's outline that we quoted, of the process of manufacturing paper, there is a decided lack of clearness. The statements "surfacing," "reducing to pulp," "making the web or sheet," are merely suggestive. They express nothing definite. This is decidedly objectionable, since it renders the entire speech plan more or less intangible. No one by looking over this outline would be able to gain any clear idea of how paper is really manufactured. It is desirable that every point in an outline be stated in the form of a complete sentence. This not only aids in insuring clearness but is of peculiar advantage to the speaker. Formulating each point in the outline into a definitely stated sentence helps to objectify his thinking and to make his actual speaking much more accurate than it would be if the points of his outline were all stated in mere fragmentary and indefinite form.

Third, the speech plan should be *comprehensive*; that is, it should cover all the ground suggested by the central theme. How often do we see the main points of an outline set down in mere chance fashion, with apparently no thought of treating the subject comprehensively! If a speaker sets out to show that the present administration has or has not been efficient, surely his audience will expect him to do something more than merely select at random two or three chance topics such as:

I. The president's policies.
II. His personal qualities.
III. His successes.

Such topics are not sufficiently coördinated or extensive in their scope to establish the success or failure of the present administration. In order to treat this theme in anything like an adequate manner it would be necessary to deal with it along lines sufficiently broad to cover the important issues necessary to show either the success or the failure of the administration.

If it is the purpose of the speaker to prove that the administration has been successful, he may cover the ground satisfactorily by employing a thoroughly comprehensive plan such as the following:

I. In its domestic policy the administration has been successful.
II. In its foreign policy the administration has been successful.

If, on the other hand, he desires to show that the administration has been a dismal failure, he may use this same basis of division and bring evidence to prove that both the domestic and foreign policies of the administration have been a series of hopeless blunders. Or if he believes that there have been some good features that everyone ought to be willing to admit, he may see fit to show up:

I. The good features of the administration.
II. The bad features of the administration.

And then, by balancing the two, prove that the bad features are so many and of such great importance as to overshadow entirely the good that has been accomplished.

Comprehensiveness, then, is fundamental in the planning of the speech. The jotting down of whatever chance division of the subject may come to mind is a vicious habit, indicative of either ignorance or indolence. Every well-constructed speech plan must have a perspective that comprehends all that is implied in the central theme.

Fourth, the plan of the speech should be *concise.* There are occasions, to be sure, when a speech plan of considerable elaborateness may be necessary, but for the purposes of the average student the element of conciseness is highly desirable. The primary advantage of conciseness is that it makes the speech plan simpler, both for the speaker and for his audience. An outline wrought out in much elaborate detail is hard both for the speaker to keep in mind and for his hearers to follow. A large number of divisions and subdivisions often results in the speaker's becoming confused among a mass of details and losing the thread of his talk altogether.

It is not an unwise thing for the extempore speaker to confine the discussion of his subject to three or four main headings, or better still to one or two, if he feels that he can do justice to his theme within those limits.

I have found the use of small cards (not over 4×6 size) particularly valuable for securing conciseness in outline work. By placing the entire plan for a speech upon a single card of this kind, one soon gains a habit of conciseness and accuracy of statement that is highly desirable in the planning of a speech.

Fifth, the function of the main divisions of the outline[1] — *introduction*, *discussion*, and *conclusion* — should be clearly understood.

1. The function of the introduction is merely to help the speaker in getting started — to open up his subject. There are many different ways in which this may be done. This usually constitutes some form of adaptation. It may be adaptation by reference to something that has been said by a preceding speaker, by reference to the significance of the particular occasion, or by many other means.

The introduction sometimes serves to explain certain things that need to be made clear before taking up the discussion proper. Again, it may be employed to remove prejudice and gain a fair and favorable hearing. Whatever may be the purpose for which it is employed, it must be remembered that its primary function is to give the speaker a start.

---

[1] There is no attempt to set forth here, except in a very brief and general way, the features of the main divisions of the speech. For more detailed information regarding the function of introduction, discussion, and conclusion, I would refer the reader to Phillips's "Effective Speaking" and Shurter's "Rhetoric of Oratory."

2. The discussion constitutes the real development of the speech. It is here that the speaker must exercise good judgment in determining upon the issues involved. Not infrequently do we find parts of the material that can properly stand only in the main body of the speech scattered throughout the introduction and conclusion. The discussion is the development proper. It should contain all of the actual development of the speech and nothing more.

3. The conclusion consists merely of a rounding-out process. It is a very common thing to find in the speech plans of beginners about half of the real development of the speech standing under the head of the conclusion. The true function of the conclusion is not to develop anything, but merely to conclude what has already been developed. Sometimes it makes a summary of the points, as is the common form of conclusion in arguments; again, it may be the substance of the whole speech embodied in an epigrammatic statement that puts the whole problem in a nutshell; or it may be an impressive application of the theme by means of an analogy in the form of a telling anecdote or vivid word picture. Whatever the form employed, it is well always to think of the conclusion as merely a rounding out of what has already been developed in the speech plan.

By a careful observation of the five essentials of outline-making given above, the speaker should be able to prepare a well-ordered plan for a speech upon any topic.

I have found it advisable in my own classes to require a definite statement of the object of the speech and of the central theme at the beginning of every speech outline. This insures a definiteness of aim and a coherence in the development that one is not likely to find if these two things are not kept prominent during the entire process of constructing the speech plan.

It is well also, in the first stages of outline-making, for the student to place a concise statement after each of the main divisions — introduction, discussion, and conclusion — of what he proposes to accomplish under each of these heads. This helps in becoming practiced in keeping within the exact limits, so that there is no danger of overstepping these important divisions.

Practical exercises follow that will be found of much value for gaining skill in outline-making.

When a reasonable degree of mastery has been gained in the organization of speech material, the problems of how to deliver that material effectively should be taken up and put into immediate practice. This is the purpose of the remaining chapters of this book. Beginning with Chapter II, each important step of speech delivery has been taken up and treated fully. And only a single suggestion seems necessary to bridge the gap between the process of learning how the speech is constructed and how it should be delivered; that is, how to get in mind for purposes of delivery the material that has been organized into proper speech form. This is simple enough, as it is chiefly a matter of thinking intently upon the speech plan until it has been thoroughly assimilated. By the time one has gone through all the preliminary steps of planning and organizing the material for a speech, the points of the final plan are likely to be so well in mind that one does not have to commit them. Or if they are not entirely fixed, five minutes of careful thought will accomplish this.

Further preparation will consist chiefly of three things:

First, silently thinking the speech through. Many people find it of very great value to sit back in an easy-chair, close their eyes, and go through the entire speech mentally. Very valuable help may be gained from this silent practice by (1) memorizing the outline, that is, skipping rapidly from point to point in the outline until it can be followed through to the end with facility; (2) mentally filling out the outline as though actually speaking.

Second, oral practice — by speaking before someone who will give helpful criticism, and by speaking to an imaginary audience. In both mental and oral practice of this kind two things should be carefully guarded against. The speaker should begin and go straight through his speech to the end, no matter how poorly it is done. Then do the same thing again, trying to improve the faults of the first practice. It is decidedly objectionable to take one or two points and go back over them again and again, without really making any definite progress in the practice of the speech. Care should be taken, also, not to express one's self in the same language every time. This results in a certain stereotyped form that makes the speech practically a declamation and renders it decidedly stale.

Third, writing out parts of the speech. Great care must be taken not to write out large portions of the speech and commit them. The chief advantage of writing is the reflex action that it seems to have in systematizing thought and improving diction. The very best thing to do with the writing that one does in the preparation of a speech is to throw it in the waste basket.

With a definite knowledge of how to organize the material for a speech and how to get that material in hand for public utterance, the problem remains of learning the art of how to deliver it well. This is without question the most difficult undertaking of the public speaker, and will be the object of our further study in this text.

PRACTICAL EXERCISES IN OUTLINE-MAKING

EXERCISE I. Make a study of the speech of Abraham Lincoln[1] delivered in Independence Hall, Philadelphia, on February 22, 1861. Draw a careful outline of this speech, noting the purpose of the speaker in the introduction, in the development of the theme, and in the conclusion. Do you think it a well-constructed speech? Are the object and theme clear, and are they carried out consistently? What is your estimate of the speech as a whole? The speech follows:

THE DECLARATION OF INDEPENDENCE

ABRAHAM LINCOLN

> I am filled with deep emotion at finding myself standing in this place, where are collected the wisdom, the patriotism, the devotion to principle from which sprang the institutions under which we live. You have kindly suggested to me that in my hands is the task of restoring peace to our distracted country. I can say in return, sirs, that all the political sentiments I entertain have been drawn, so far as I have been able to draw them, from the sentiments which originated in and were given to the world from this hall. I have never had a feeling, politically, that did not spring

---

[1] Nicolay and Hay, Abraham Lincoln: a History, Vol. III, p. 299.

from the sentiments embodied in the Declaration of Independence. I have often pondered over the dangers which were incurred by the men who assembled here and framed and adopted that Declaration. I have pondered over the toils that were endured by the officers and soldiers of the army who achieved that independence. I have often inquired of myself what great principle or idea it was that kept this Confederacy so long together. It was not the mere matter of separation of the colonies from the mother-land, but that sentiment in the Declaration of Independence which gave liberty, not alone to the people of this country, but hope to all the world, for all future time. It was that which gave promise that in due time the weight would be lifted from the shoulders of all men and that all should have an equal chance. This is the sentiment embodied in the Declaration of Independence. Now, my friends, can this country be saved on that basis? If it can, I will consider myself one of the happiest men in the world if I can help to save it. If it cannot be saved on that principle, it will be truly awful. But if this country cannot be saved without giving up that principle, I was about to say I would rather be assassinated on the spot than surrender it. Now, in my view of the present aspect of affairs there is no need of bloodshed and war. There is no necessity for it. I am not in favor of such a course; and I may say in advance that there will be no bloodshed unless it be forced upon the government. The government will not use force unless force is used against it.

My friends, this is wholly an unprepared speech. I did not expect to be called upon to say a word when I came here. I supposed it was merely to do something toward raising a flag — I may, therefore, have said something indiscreet. But I have said nothing but what I am willing to live by, and, if it be the pleasure of Almighty God, die by.

Try to discover the excellences or defects of the following. Compare with them the outline that you have made, and decide upon the best possible outline for the speech.

SPECIMEN OUTLINE I

THE DECLARATION OF INDEPENDENCE

OBJECT. To enforce the idea of the equality of all men.
THEME. The principles of the Declaration of Independence.

Introduction. To pay a tribute to Independence Hall.

- I. His political views were drawn from the Declaration.

Discussion. To exalt the framers of the Declaration of Independence.

- I. The principles of the Declaration kept the Confederacy together.
- II. The Declaration gives equality to all mankind.

Conclusion. To show that his speech was unprepared.

- I. Helpfulness rather than slaughter.

SPECIMEN OUTLINE II

THE DECLARATION OF INDEPENDENCE

OBJECT. To impress upon his hearers that the country should be saved without the sacrifice of the central principle of the Declaration of Independence.
THEME. Can the country be saved without bloodshed, on the basis that in due time all men shall have an equal chance?

Introduction. Adaptation to surroundings and statement of the principle of the Declaration.

- I. All his political sentiments have come from associations with this spot.
- II. The central idea of the Declaration is that in due time all men shall have an equal chance.

Discussion. Application of this principle to the present crisis.
- I. This country should be saved without the sacrifice of the main principle of the Declaration.
  - *A.* It should be saved without bloodshed if possible.
  - *B.* It must be saved by force if necessary.

Conclusion. To guard against being misunderstood and to impress his loyalty to that principle.
- I. As his speech was unprepared, he may have spoken indiscreetly.
- II. Whatever the cost, he is willing to live or die by the principle.

Exercise II. The following outlines are the work of students. Some of them were made at the beginning of the course, when the student had no conception of what an outline ought to be; others were handed in later in the semester, when a fair idea had been gained of the essentials of a good speech plan.

Make a careful study of these outlines and try to profit by the merits or faults of each.

OUTLINE I

The Wilson Administration

- I. Wilson's administration.
  - *A.* Radical Democratic Party.
  - *B.* Democratic platform.
- II. The Wilson administration has been successful.
  - *A.* Have carried out their platform statements and policies.
    - 1. Tariff.
    - 2. Internal improvements.
    - 3. Federal Reserve Bank Act.
    - 4. Foreign policy.
- III. The Wilson administration has been efficient in general and is likely to remain in power for some time.

OUTLINE II

THE WILSON ADMINISTRATION

OBJECT. To prove by facts.
THEME. Efficiency of the administration.

Introduction. Show that the administration has been efficient.

Discussion.

- I. His policies.
  - *A.* Mexican.
  - *B.* European.
  - *C.* Tariff.
- II. His successes.
  - *A.* In keeping peace.
  - *B.* In fostering the Panama Canal project and in Canal Tolls Act.

Conclusion.

- I. Wilson should be given second term and merits your support.

OUTLINE III

THE WILSON ADMINISTRATION

THEME. The Wilson administration has not been efficient.

Introduction. The time has been a troublous one, in which mistakes might be pardoned. But the mistakes of this administration have been unpardonable.

Discussion.

- I. The administration has not been efficient in foreign affairs.
  - *A.* In Mexico.
    - 1. The Huerta affair was not well managed — a pedagogic attempt to teach morality to other nations.
    - 2. The present situation is dangerous to life and property. No protection to Americans.

- *B.* European situation.
    - 1. England allowed to destroy our commerce.
    - 2. Germany openly defiant.
    - 3. "Too proud to fight" policy a bad one.
- II. Has not been efficient in home affairs.
    - *A.* The tariff has not been well managed.
        - 1. Underwood Bill pernicious.
    - *B.* General hard times prevail throughout the country.
        - 1. Not so under Taft administration.

Conclusion. The Wilson administration should not be given another term.

OUTLINE IV

THE WILSON ADMINISTRATION

OBJECT. To gain votes for Wilson at the fall election.
THEME. The Wilson administration has been a success.

Introduction. To adapt the theme to the occasion.

- I. It is well to have the facts now, in order to form our judgment before the campaign.

Discussion. To give facts that show the success of the administration.

- I. Mr. Wilson's foreign policy has been courageous and successful.
    - *A.* Intervention in Mexico was carried only as far as needed.
    - *B.* The rights of Americans have been acknowledged by the belligerents.
        - 1. Imminent war has been averted.
- II. Mr. Wilson's domestic policy has been wise.
    - *A.* He has put through good banking and currency laws.

B. He has secured a wise revision of the tariff.
C. He has recognized the need of military preparedness.

Conclusion. To show that the success of the administration merits support.

I. Mr. Wilson has governed well under trying conditions.
II. Mr. Wilson, the experienced pilot, should continue to hold the helm.

SUGGESTIVE TOPICS FOR DISCUSSION

1. Topics for Exposition

Preparation of commercial casein. Process of laundering clothes. Manufacture of malted milk. Operation of a brewery. Lumbering in pine forests. Primitive houses of North America. Pyramids of Egypt. An efficient kitchen. Fundamentals of bread-making. How jelly is made. Cooking with electricity. Vacuum-cleaning. Pea-canning industry. Picture-framing. Planning a factory. Hydroelectric power plant. Manufacture of cement. Government arsenals. Types of gas engines. Centrifugal-pump testing. Babcock test. The linotype. How sheep are sheared in Montana. The production of sugar beets. How alfalfa is raised. Beekeeping. Tobacco crop. The continuation school. Bookkeeping. Comprehensive filing systems. Science as applied to business management. The treatment of goiter. Pearl-fishing. Clam-fishing in the Mississippi River. Electric stage effects.

2. Campus Topics

Required courses. Foreign-language requirements. Electives. Credit for work in literary societies. Credit for intercollegiate forensics. Cultural and vocational studies. Courses in the appreciation of art. Relation of student and faculty.

College athletics. College dramatics. Student self-government. Hazing. The advisory system. The honor system. Student rushes. Management of student social functions. College dancing. Student employees. Athletic equipment. Compulsory military education. Swimming as a college activity. Physical education. Campus architecture. Dormitories for men. Dormitories for women. Campus-keeping. Literary societies. Fraternities. College spirit. Obligation of the student to the home folks. The student in practical life.

3. SOCIAL QUESTIONS

The convict's chance. The price of child labor. Lynch law. Horrors of automobile racing. Products of the slums. Liquor traffic and its human toll. Misfortune of the backward child. National divorce law. Social derelicts. Eugenic marriage laws. Vocational guidance. Compulsory supervised play. National prohibition. Problem of the rural school. The school as a social center. The church as a social institution. The play school. Social settlements. The white plague. American servant-girl problem. Mountain whites. Influence of women's clubs. Woman's part in a dry campaign. Social influence of the "movies." The gospel of fresh air. The habitually poor. The social influence of community music. Wages and morals. Municipal dancing. Place of domestic science in the higher education of women. Uniform dress for women in colleges.

4. ECONOMIC PROBLEMS

Henry Ford's profit-sharing plan. The eight-hour day. Value of advertising. Who pays for the advertising? Mail-order houses versus the country store. State insurance. The pay-up-week plan. Aims of organized labor. Coöperation in marketing of rural products. The middleman. Open versus closed shop. Relation of pure-food standards to the high cost of living. State roads. Recent currency legislation. Protective tariff versus free trade. Mothers' pensions. Income tax. Personal-property tax. Commission plan of city government. Industrial education. Manual arts in education. High license. Municipal ownership of public utilities. Inheritance tax. Single tax. Minimum wage.

5. CURRENT TOPICS

"Pussyfootism." Preparedness. The American flag in Mexico. Independence for the Philippines. Probable effects of the European War. Our relations with South America. What of the Monroe Doctrine? Panama Canal tolls. Japanese in California. European-immigrant problem in the United States. Equal suffrage in the United States. The militant suffragette. Legal status of women property owners in the United States. Negro problem as interpreted by Booker Washington. Prohibition of negro immigration into the United States. Desirability of literacy test for immigrants. Irish home rule. Justice to the Jew. Justice to the American Indian. Prospects in the next presidential campaign. The feminist movement as a benefit or detriment to American women. Traffic in patent medicines. Hoof-and-mouth disease. Infantile paralysis. Licensing of engineers.

6. LITERARY TOPICS

The philosophy of Shakespeare. Pope's position and influence. Shelley's idea of social service. A comparison of the poetry of Burns and Gray. Ethical aspects of the works of George Meredith. Browning's place in English poetry. Influence of Wordsworth on English poetic style. Poe's genius. Music in Shakespeare. The Rubaiyat of Omar. Lincoln's literary style. Philosophy of Emerson. The versatile Kipling. James's pragmatism. Ethical philosophy of Mark Twain. Social philosophy of Confucius. A comparison of the word painting of Grady and Ingersoll. O. Henry as a short-story writer. Puritanism as depicted in Hawthorne. Shakespeare's women. Sheridan as a dramatist.

7. Biographical Topics

Lincoln. Boyhood of Lincoln. Lincoln's education. Lincoln's personality. Lincoln the man. Lincoln as a politician. Lincoln the statesman. Lincoln the orator and debater. Lincoln the story-teller and humorist. Lincoln and emancipation. Lincoln and the Dred Scott Decision. Lincoln's policy of mercy. Foreign policy of Lincoln during the Civil War. Effect of Lincoln's death upon the South. What would Lincoln do to-day?

Great Orators. Demosthenes. Cicero. Chatham. Burke. Fox. Pitt. Gladstone. Sheridan. O'Connell. Bright. Webster. Henry. Clay. Beecher. Phillips. Brooks. Ingersoll. Grady. Bryan.

CHAPTER II

THE CONVERSATIONAL MODE

Most people who are interested in the art of speechmaking realize the very great importance of good delivery, since the success of any speech depends in large measure upon the effectiveness with which it is delivered. It has often been maintained that the reason why so many people speak poorly is that they have nothing worth while to say, and that if a speaker has anything really worth while to give to his audience — any real message — he will deliver it well. It would be as reasonable to expect that one who has anything to write will write it well or that he who has anything to paint will paint it well upon the canvas, regardless of training.

In respect to the importance of good delivery in speaking, Emerson once made the significant statement that what is said is the least part of an oration, which is only one way of saying that the most vital message may be ineffective if poorly delivered. We are all familiar with instances where speakers have spent much time in careful preparation, where there has been clear and logical organization of material, and yet where the final effect of the speech has been wholly unsatisfactory because of a failure to deliver it well. It is important that we consider at the outset some of the causes for the failure of speeches that would be good if well delivered.

Nearly all faults of speech work on the side of delivery are due either to a wrong conception of what good delivery is or to the failure to employ correct principles in its use.

Misconceptions of speech delivery. A wrong conception of good delivery is much more common than one would generally suppose. The most common misconception seems to be that the tone to be used in the delivery of a speech, no matter what the character of the speech may be, should be something *lofty and high sounding*; that the mere fact that it is to be a *speech* demands a tone of voice entirely different from that which would be used in conversation. The result is that the speaker assumes for the occasion a tone of voice that is very unnatural, and one that he would never be likely to use in his normal conversation. The chief characteristic of the tone that seems to be commonly assumed for this purpose is *sonorousness*. It is generally one that, to the minds of many people, is *fine sounding*; one that in their opinion has the stamp of real eloquence.

Anyone who will merely take the pains to listen will have abundant opportunity to observe how very common is the habit of employing a tone of voice for purposes of public speech that is entirely different from that used in private speech, the idea appearing to be that a tone of an entirely different character is needed in the one instance from that of the other. The services of our churches illustrate how common is this misconception among the clergy. Indeed, so much is the unnatural mode of speech in vogue in the pulpit that the "ministerial tone" and the "preacher's cadence" have become familiar terms.

Conventional pulpit oratory. Not long ago I attended a church service in a small country village. The delivery of the preacher was entirely unnatural; partaking of the nature of a wailing, melancholy tone that lent to the service an almost funereal atmosphere. A few weeks later I attended the services of a prominent church in one of our large cities. A comparison of the two services from the standpoint of the melody of speech proved exceedingly interesting. While the atmosphere created by the tones of the city preacher was less sanctimonious than that of the country preacher, the delivery was but very little better. The sermon was delivered in a distinctly ministerial tone, seasoned throughout with the conventional preacher's cadences and decidedly lacking in anything that might be said to be of the nature of direct, conversational speaking. The entire service was the same so far as the tone elements were concerned. There was no variation from the method; even the hymns and church notices were announced with exactly the same intonation as the reading of the scripture and the delivery of the sermon. All the time the preacher was speaking one could not refrain from thinking what a relief it would be if he would only lay aside his assumed tone and speak in a simple, direct way that would carry his message straight to the minds and hearts of his hearers.

Anyone who knows the difference between good speaking and poor realizes how rare a thing it is to hear in the pulpit at the present time a sermon delivered in a really straightforward manner. The mode of delivery that has become conventional — one that is employed only on certain occasions where it is considered appropriate —

is well illustrated by the following incident: A minister of my acquaintance precedes his Sunday morning sermon with a short sermon to the children, who are usually seated apart from the regular congregation at one side of the church and are dismissed as soon as his address to them is finished. His children's sermon is always direct, earnest, and entirely conversational. But as soon as he goes behind his pulpit to address his adult congregation, his delivery changes. He no longer speaks in the same direct, personal manner in which he spoke to the children. His tone can best be characterized as distinctly "ministerial." The voice is raised above that of his former speaking; it is sonorous and somewhat pompous; he does not speak to his congregation as though he were saying, "This message is vital and it is for you." It seems rather to be a sermon that has been carefully prepared and is merely spoken *before* his congregation in a manner that partakes of the nature of a kind of soliloquy, as though he were not speaking to anyone in particular.

Now, surely, we cannot say it is any lack of sincerity on the part of this minister that makes the delivery of his children's sermon seem thoroughly vital and that to his regular congregation merely perfunctory. There can be no doubt that he has the same earnestness of purpose in both instances. The explanation is clearly to be found in the fact that he never thinks of his address to the children as anything more than a friendly little talk, while to him the regular sermon is not a mere talk but a formal speech. This difference in his conception of the two explains the difference in the mode of his delivery in the two instances. In addressing the children he sometimes calls them by name and asks them questions to which they reply. He has probably never stopped to think that the sermon to his congregation is as truly a conversation with them as is his talk to the children, except that the response of the audience to his words is mental, and not verbal as in the case of the children.

Please understand that I do not mean to suggest that this clergyman's delivery might not be less *colloquial* in addressing his adult congregation than in talking to the children, and very properly so, but there is no well-justified reason why it should be less *conversational.* Whenever a speaker comes to appreciate the fact that in the delivery of a speech, of any kind whatsoever, he is merely carrying on a conversation with his audience (their part in the conversation usually being merely a mental response to his words, but no less a genuine response than if they were to express their thoughts aloud), he will then understand the real significance of *true conversational speaking.* His mode of conversation may be very colloquial or it may have a marked degree of formality about it, as will be better understood after reading the latter part of this discussion; but in either instance there is no reason why it may not be genuinely and fundamentally conversational, that is, a real conversation carried on with the audience and not a mere "giving forth" of ideas and high-sounding tones.

But there are evidences that the clergy are awakening to their shortcomings in speech. At a ministerial conference in Chicago not long ago the Reverend Hanson Pulsford of Chicago addressed his fellow clergymen upon the theme, "Sunday Voices Must Go." The following significant statement, made during the course of the address, gives promise of a change in the style of pulpit speaking for the future: "If church members would demand that ministers get rid of their Sunday voices and language and speak in everyday terms, it would be one of the most helpful things for the churches of the present day."

The evils of political oratory. The clergyman is by no means the only transgressor, however. The political orator is probably more at fault, for he often has many of the bad habits of the preacher in addition to others peculiar to the politician. Not only does he employ the ministerial tone and the preacher's cadence but he soars, and, listening to his bombastic lauding of the glorious Stars and Stripes, you wonder whether such a thing remains as sanity in speech, and pray for the day when men can keep below the clouds and give you their convictions in just plain talk.

Is it any wonder, then, that the boy of high-school or college age, who takes as his ideal the minister or the political orator, usually has a false idea of what good delivery is! To him it appears to be something that is chiefly for purposes of *display*—tone for tone's sake and gesture for gesture's sake, rather than tone and gesture used always as instruments of effective expression. And as a result we find him substituting sound for sense and "orating" instead of conversing.

The foundation of all good delivery. The first principle of delivery that the young speaker has to learn is that sonorous tones and spectacular gestures do not constitute effective speaking and that voice and gesture are not *ends* in themselves, but are merely *means* for the sincere expression of one's thoughts and feelings. To be sure, there was a time when public speaking savored much of the sonorous and pompous, but that time is past. The extravagant style of Patrick Henry's time would not be tolerated to-day. The demand of the present day is for speaking of a conversational, businesslike type without display or fustian, that carries a message straight to the hearers in the most unaffected manner possible.

The important thing for the learner to keep in mind constantly is that effective public speaking, as we regard it to-day, does not consist in speaking forth ideas in fine-sounding style so as to make audiences listen with open-mouthed wonder. No doubt this was a conception common among the spellbinders of twenty-five years ago, but it will not do to-day. We have little use at the present time for the orator whose chief appeal is that of rhetorical bombast and sonorous pomposity. We demand in these days, first of all that the public speaker have something to say that is worth while, and in the second place that he be able to say it in a manner that appeals to our understanding without offending our ear.

The essentially conversational in delivery. Wendell Phillips was the first orator of note to employ the mode of delivery which is commonly characterized to-day as the conversational. Thomas Wentworth Higginson comments upon Phillips's speaking as follows:

> The keynote of the oratory of Wendell Phillips lay in this: that it was essentially conversational — the conversational raised to its highest power. Perhaps no orator ever spoke with so little apparent effort or began so entirely on the plane of his average hearers. It was as if he repeated in a little louder tone what he had just been saying to some familiar friend at his elbow.

Perhaps no other single suggestion regarding speech delivery is so vital as that contained in this statement. It strikes at the very heart of the problem. All effective speaking should have as its basis plain conversation — the direct communication between man and man. But it is often objected that plain conversation is not public speaking. It is too informal, too much lacking in force and power to sway audiences. Quite true, there are certain differences between ordinary conversation and public speaking. The important thing to remember, however, is that these differences are merely incidental and in no way fundamental.

When a man sits down to discuss a topic with a friend, he does not assume an artificial tone of voice; neither are his vocal inflections monotonous and inexpressive. On the contrary, they are quite the opposite. His tone of voice is that of very natural conversation, and his inflections, pauses, and the like give the natural variety of expression that conveys in a very clear manner the ideas he is trying to present. Exactly the same thing should be done if he is to stand before an audience to express his views upon a given subject. The thing that he is likely to do, however, as he comes before his audience is to change the character of his voice entirely, making it high-sounding and unnatural, or perhaps to lift it to a high key and hold it there throughout the entire speech, or to speak so loud that the ear becomes weary for lack of change. Whatever may be the fault, it usually can be traced directly to the misconception that public speaking is something entirely different from conversing and therefore requires a different tone and manner.

The so-called public manner and private manner. It is sometimes contended that public speech is, in the very necessity of the case, more formal than private speech and therefore requires a more formal mode of delivery. To be sure, the conditions of public speech are usually more conventional than those of private conversation. The mere fact that the public speaker generally addresses a larger number, in a larger room and at a fixed time and place, tends to make it so. Under these conditions he would not be likely to express himself in the same informal manner with which he would address a friend at his own fireside. His diction would probably be less colloquial, his manner more dignified, and his whole mode of delivery that befitting the public occasion.

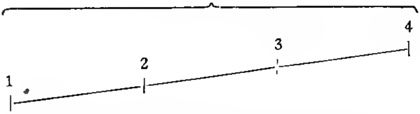
But can it be said that these are fundamental differences that make the act of public speech one thing and that of private conversation something entirely different, or are they differences that are merely incidental to the circumstances? Unquestionably the latter. The speaker, whether in private conversation or before an audience, will express himself in a manner best suited to the occasion. If he is called upon to speak at a great public gathering where momentous issues are at stake and it is necessary to arouse public sentiment or inspire patriotism, naturally his manner and delivery will be different from what it is if he is merely to discuss some current topic before a small group of his intimate associates. Likewise, in private conversation a discussion with a friend on some weighty moral or religious question will be quite different from his mode of address if he casually met his friend and passed the time of day. So, whether before an audience or in conversation with a friend, the delivery of the speaker will be conditioned entirely by the circumstances. But this in no way tends to show that the delivery of the public speech should be entirely different in its elements from that of private speech. And all discussions of the speaker's "public manner" and the speaker's "private manner" are worse than useless, for they only give rise to wrong impressions of the essentials of all speech delivery.

Conversational delivery not necessarily colloquial. There seems to be the misconception with nearly every student of speaking that by conversational delivery is meant a mode of delivery that is entirely colloquial, that is, informal. This is by no means the case. Speaking that is very formal may be as truly conversational as that which is wholly informal. All depends, as we have seen, upon the occasion and the circumstances. A student speaking before just a group of men of his own college fraternity would in all probability address them in a very informal manner; while if he were chosen to speak upon commencement day before an audience of two thousand people, he would certainly speak with a far greater measure of dignity and formality. In both cases, however, his speaking could be equally conversational. What, then, do we mean by a mode of delivery that is fundamentally conversational? Simply that mode of using the voice which expresses thought and feeling genuinely and to a purpose, and not for the sake of mere bombast and effect. The Fourth of July orator who revels in the "We, the people of this country," "life, liberty, and the pursuit of happiness" style of delivery, with all the attendant flourishes of the voice which are so familiar to anyone who has ever listened to it, does little more than impress the "groundlings, who for the most part are capable of nothing but dumb show and noise."

Let the speaker take the attitude not of one whose duty it is to inspire a sense of awe but rather of one whose purpose it is to reason with his audience, — to "think with" them, if you please, — and he will be pretty sure to employ in his speaking the real elements of conversation, whether the occasion be one that admits of the most easy-going, colloquial style of delivery or one that requires a great deal of dignity and formality.

Degrees of formality within the conversational mode. The student of public speaking should learn the differences between that mode of delivery which, whether formal or informal, may be characterized as fundamentally conversational and those modes of delivery which have no basis in real conversation but are always more or less grandiloquent and unnatural. The following simple diagram will serve to make clear the difference between conversational and unconversational forms of delivery:

THE LIMITS OF THE CONVERSATIONAL MODE



UNCONVERSATIONAL FORMS OF DELIVERY

1. Recited
2. Ministerial
3. Grandiloquent

Let us consider the conversational mode of delivery as a kind of graduated scale and, for the sake of convenience, imagine 1, 2, 3, 4 of this scale as representing different forms of delivery, all of which are conversational but differ in degrees of formality.

Point 1 on this scale might illustrate the simplest form of conversational delivery, the purely colloquial, where the speaker employs the most easy-going, informal mode of delivery that he would ever be likely to use. This would be typical of his mode of addressing a group of his most intimate associates, where no formality of any kind would be necessary.

Point 2 might represent a slightly more formal mode of utterance, such as would be suitable for an address to a club interested in literary or current topics. Here the speaker would be conversing with his audience the same as in the first instance, but with the difference that the nature of the occasion (that is, the fact that he was to speak upon a given topic at a set time and place and before people with many of whom he was not intimately acquainted, or perhaps not acquainted at all) would tend to make him speak in a somewhat more painstaking manner, perhaps with more deliberation, better diction, and more careful enunciation than in the first instance, where the occasion required nothing more than the utmost informality.

Point 3, a still more elevated form of conversational speaking, would be well illustrated by an occasion of very considerable importance, such as a commemorative address, where all of the circumstances associated with the event would cause the speaker to employ a much more formal mode of delivery than he would be likely to use in either of the former instances, and still one that at the same time would be just as truly conversational. The sentiment connected with such an occasion, particularly if it had some close personal significance for the speaker, would tend to influence his emotions in a way that would make his voice sound very different from what it would under either of the two circumstances just mentioned. Yet it need not be in any way unnatural or bombastic but, as in the case of Wendell Phillips, merely a more elevated form of conversation.

Point 4, which stands at the top of the conversational scale, represents the most elevated form of conversational speaking, that which is employed on great occasions where important issues are at stake and the emotions are likely to play a very important part. On such occasions as this no speaker who has the spark of true eloquence in his soul is going to talk in a way that sounds just the same as though he were addressing a small group of people on a matter-of-fact topic. The simple fact is that the emotions arising from the occasion, from the dignity of the theme, and from all of the circumstances connected with a momentous event of this kind give rise to an elevated delivery that unquestionably sounds very different from the less elevated forms of conversational speaking. And yet it should be noted well that because it sounds different and is more elevated it need not be any the less *fundamentally conversational.* That is to say, the speaker may be just as truly conversing with his audience as though he were addressing a small group informally. Here is where the difficulty usually arises, where most high-school declaimers and college orators make their fatal mistake. They fail to understand that the speaker may be truly oratorical and at the same time entirely conversational in his delivery. Accordingly, they ape the barnstormer, whose delivery is mere sound and fury and nothing more.

Let the speaker understand that to be truly conversational he must be at all times conversing with his audience, that is, really thinking with them and not merely speaking at them in high-sounding style. When once he gets this conception of conversational speaking, he will have no difficulty in understanding how one's delivery may range all the way from the simplest form of colloquialism to the loftiest eloquence of the great occasion, and yet at all times and in every circumstance retain all the essential elements of the most direct conversation.

The mistake should not be made of supposing that the simple diagram that we have used to illustrate how conversational speaking may be more or less elevated is intended to show that there are just four distinct types of conversational speech. This division is entirely arbitrary (it might as well be ten or any other number) and is intended merely to show how speaking that sounds very different and is adapted to every variety of circumstance may all be truly conversational in its essential character.

What, then, is to be said of the speaking that does not come within the limits of what we have called the conversational mode of delivery? Such speaking is that which has a flavor of the "ministerial tone," the "recited tone," the "stump-speaker's tone," or some other such characteristic, which possesses always more or less of an element of artificiality. The objection to it is that it is hollow and unnatural and is, for the most part, for the sake of sound instead of sense. If there is doubt of this in the mind of anybody, sufficiently convincing proof may be had by listening to the high-school boy who "orates" in a vociferous tone, with often not the slightest thought of the meaning of the words that he is uttering and certainly with no conception of really conversing with his audience. And if this is not sufficient evidence, go to hear some of the many speakers who assume the solemn cadences that are characteristic of the "ministerial tone" or the unnatural vocal flights of the stump speaker, and there will be little doubt as to the falseness of such modes of delivery.

To be sure, there is justification under certain circumstances for these hollow forms of delivery. For instance, upon the stage, where all is a play world and it is just as much the function of the actor to portray the grotesque as any other type of life, they may all be used and very properly so. But they have no place in the realm of speech-making, where the aim is first, last, and always to converse with the audience in a manner that may be entirely informal, very formal, or any of the varying degrees between these two extremes of the scale, depending wholly upon the circumstances. With a clear understanding, then, of what the conversational mode is, the only thing that remains is to learn how to use it.

The oratory of Wendell Phillips as a type. The keynote of the delivery of Wendell Phillips is the point of departure for all effective speaking in that it was essentially conversational. His biographers tell us that in his delivery there was no element of display or bombast; that his idea of conveying a message to an audience effectively was that of speaking in a very simple manner as if he were carrying on a conversation with a single individual in his audience. He spoke as one might speak in conversation, where the voice modulates naturally in response to the changing thought or emotion, wholly without aim for effect or display of any kind. As Higginson suggests, it was as if he repeated to his audience in a little louder tone what he had just said to a friend at his side. In short, his public speech was merely heightened conversation — his normal conversation made louder and stronger to meet the needs of his larger audience. As was said of him, "His speaking was always that of a gentleman conversing." No one to-day doubts the effectiveness of this principle in Phillips's oratory. His opponents spoke of him as "an infernal machine set to music," and Dr. James Bashford,[1] who heard him on several occasions, says: "Mr. Phillips's art was more nearly perfect than that of any other man I have ever heard. The language and tones and gestures were so perfectly adapted to the thought that he seemed the most natural speaker I ever listened to."

This principle may be taken by the student as the basis for all his work in delivery. Let him lay aside all ideas about speaking that is high sounding and employed for effect, and let him merely converse with his audience as he would converse with a single individual in that audience, taking pains to speak loud enough to be heard distinctly by every person in the room and in a manner befitting the occasion and surroundings. This is the first and most fundamental step. Then, when he finds that he is able to face his audience and merely converse with them, all of the elements of vocal expression may be brought to his aid to make that conversation effective.

---

[1] Fulton and Trueblood, Practical Elocution, Appendix.

PRACTICAL EXERCISES FOR GAINING THE CONVERSATIONAL MODE

Exercise I. Let the student choose another member of his class in speaking who will act as his auditor and critic. Let him sit down at a table in a very informal manner opposite his partner and take up the discussion of some current topic that is of vital interest to both. In the discussion of this topic he should aim to set forth his views in regard to the subject in as clear and orderly a manner as possible, employing simple language and the best diction he is able to command. His sole purpose should be to set forth his views of the subject so clearly that his partner cannot fail to understand him, and so convincingly that he will be obliged to agree that he is right. If he has sometime been a high-school declaimer and assumes a false mode of delivery, as is so often the case, his partner should put such questions as: "Well now, I did n't just get that point. Won't you explain it again?" In this way all the natural tones and inflections of the most direct conversation will be established.

Then, let us suppose that his partner fails to be convinced and he finds it necessary to employ more forceful language. Let him stand up and argue his case with much greater earnestness, using gestures and pounding the table if necessary, but all the time speaking in a tone of voice that shows his great desire to convince his partner that he is right.

After considerable practice of this kind in direct and conversational speaking let him go upon a platform and argue his cause before an imaginary audience. It is exceedingly important that he should not consciously think of this act as "making a speech" but rather as an attempt to convince a considerable number of people of the truth of the proposition that he is advocating, just as he did when speaking to his partner as an individual. Perhaps in this last instance he will employ more vocal power and more gestures to emphasize his arguments, but fundamentally his delivery will be the same as when he sat opposite his partner at the table. That is, it will be essentially conversational in that there is no attempt at display of any kind, but a sincere straight-from-the-shoulder argument the sole aim of which is to convince his audience that he is right.

This is probably the most valuable exercise that can be used for gaining the essential elements of conversational speaking, and should be given an earnest trial by everyone who has trouble with any of the hollow and unnatural forms of delivery that are so common at the present time.

Exercise II. Another valuable exercise for gaining the conversational mode is that of using speeches that are of very conversational nature. Let the student work with his partner as in the first exercise. Let him make a careful study of Elbert Hubbard's " A Message to Garcia " until he has thoroughly assimilated the thought and can read it with reasonably good expression. Then he should sit down with his classmate and read the speech to him in a conversational tone, having foremost in his mind all the time an earnest desire to convey the thought to him in a very direct manner. Then let him close the book and tell in his own words a simple narrative of what he has just read. His tone should be that of one speaking in a very informal way to a friend. When he can read the speech and tell the story of it in his own words in a perfectly conversational manner, he should then stand upon the platform and narrate the incidents of the story with all the elements of conversation that he used while sitting at his classmate's side. But never for a moment should he forget that he is there for the express purpose of communicating thought and not for the purpose of making fine-sounding tones. This is a very natural way of establishing the conversational mode of speaking and if carried out conscientiously will bring sure and certain results. The one who acts as auditor should give as intelligent and helpful criticism as possible. He should require the speaker to convey the thought to him in the tone of natural conversation. If at any time during the speaker's narrative he fails to do this, he should be stopped and asked to look directly at his classmate and to express the thought in the direct, animated fashion that he would be likely to use in speaking of some college activity in which he was greatly interested. This he will not be likely to do unless the idea that he is trying to express is uppermost in his mind all the time he is speaking.

It is important, therefore, that he have the same keen interest in the narrative that he is trying to give as he would have in a proposition that he was arguing, and the same desire to impress the story upon the listener as he would to convince in the argument. Otherwise his delivery will not be likely to be more than half conversational in its elements.

The following extract from the pen of Elbert Hubbard is well suited to the purpose of gaining the conversational mode according to the plan suggested:

A MESSAGE TO GARCIA

When war broke out between Spain and the United States it was very necessary to communicate quickly with the leader of the Insurgents. Garcia was somewhere in the mountain fastnesses of Cuba — no one knew where. No mail or telegraph message could reach him. The President must secure his coöperation, and quickly.

What to do!

Someone said to the President, "There's a fellow by the name of Rowan will find Garcia for you if anybody can." Rowan was sent for and given a letter to be delivered to Garcia. How "the fellow by the name of Rowan" took the letter, sealed it up in an oilskin pouch, strapped it over his heart, in four days landed by night off the coast of Cuba from an open boat, disappeared into the jungle, and in three weeks came out on the other side of the island, having traversed a hostile country on foot, and delivered his letter to Garcia, are things I have no special desire now to tell in detail.

The point I wish to make is this: McKinley gave Rowan a letter to be delivered to Garcia; Rowan took the letter and did not ask, "Where is he at?" By the Eternal! there is a man whose form should be cast in deathless bronze and his statue placed in every college of the land. It is not book-learning young men need, nor instruction about this and that, but a stiffening of the vertebræ which will cause them to be loyal to a trust, to act promptly, concentrate their energies, do the thing—"Carry a message to Garcia!"

CHAPTER III

ACTION

Action is that part of delivery which appeals to the eyes of the audience. Nothing is more true of public address than the old proverb "Action speaks louder than words." The speaker may use his voice correctly and may say the things that are entirely in keeping with the occasion, yet his action may be so out of harmony with the other elements of his delivery that his speech becomes a failure. A speaker's message may seem to have the ring of truth and sincerity and yet his platform conduct so belie his words that his audience at once knows him to be a vain, egotistical man, one who preaches what he does not practice. Or again his manner may be so crude or so distracting that whatever good qualities the speech may possess are lost sight of because of the peculiar things that he does upon the platform.

No safer guide can be followed for all platform work than the simple rule:

Whatever action tends to aid the voice of the speaker in the expression of his thought and feeling is good; and whatever action tends to hinder him in such expression is bad, and should be painstakingly avoided.

The voice, important as it is in all expression, is hardly more important than the other physical means of expression, for the body is speaking constantly in every movement as the speaker stands before his audience. A single change of the facial muscles or a sweep of the hand will often convey a meaning deeper and more subtle than could be expressed by words. Action cannot be passed by as unimportant or trivial. It is before the eyes of the audience constantly, serving either as a valuable aid or as a decided hindrance to the speaker in presenting his message. And he who can so use his bodily expression that it becomes a valuable aid to his voice is well on his way toward skill in the speaker's art.

The true foundation of action. Action, as most simply defined, is *muscular response to mental or emotional stimuli.* The student of psychology is familiar with the influence of the mind over the body, with the marked effect that each mental or emotional stimulus has upon the muscular organisms. The inexperienced speaker is often astonished at the unexpected exhilaration that he feels as he faces an audience. He finds that the mind is singularly alert and acts much more freely than he had expected; that the blood flows faster; that he has a sense of unusual physical vigor; and that there is an insistent call from the brain for muscular response to the lively activities of the mind. This is the true foundation for all bodily expression. Any voluntary action that is not a direct response to such prompting is necessarily false and purely mechanical.

To be sure, there is a great deal of action that is not the result of voluntary prompting. Various emotions such as timidity, fear, impatience, or anger express themselves through the muscles involuntarily in a way no less mistakable to an audience than voluntary action. But whether voluntary or involuntary the fundamental cause is the same — the telegraphic message sent out to the muscles from the brain.

The entire problem of platform deportment, therefore, resolves itself into two fundamental considerations:

I. Is the bodily action of the speaker the result of mental or emotional stimuli?

II. Does the bodily action resulting from these stimuli look well and contribute to the general effectiveness of the speech?

A common misconception of high-school declaimers. In regard to the first consideration, it is obvious to anyone who has given careful attention to the matter of speech delivery that there is a great deal of action that is the result of no mental or emotional prompting whatever. The high-school boy, in preparing for a declamatory contest, says to his teacher, "Shall I bring my hand down *so* in this place, and shall I use this kind of gesture here?" He knows that it is customary for schoolboys to make some gestures when they are to deliver a speech, and he wants to find a good place to put some in. The teacher, who perhaps does not know good action from poor, will say, "Yes, I think that would look very well" — with the result that the boy's earnest desire to make some effective gestures to help out his speech finds expression in mere *motions* that are wholly mechanical and wooden. And so far as serving as an aid to the expression of anything that is in his mind they are useless. The attention of the audience is drawn from what the boy is trying to say to his crude attempts at gesture, and the speech becomes less effective than as if he had attempted no gesture at all. But unfortunately the boy does not know this and goes on developing a platform manner which, although entirely wrong, receives the admiration of fond parents and perhaps the praise of his teachers, until he believes himself to be a skilled speaker. In later years, when he comes to see how much in the wrong he has been, he finds that his speaking habits have become so firmly fixed that he experiences the greatest difficulty when he attempts to overcome them.

Inasmuch as this applies to the bad habits of voice that are formed during the high-school period as well as to bad habits of action, it gives strong emphasis to the need for correct instruction in public speaking in our high schools; that is, for instruction by competent teachers, who know the difference between good public speaking and bad elocution, and who can teach boys and girls to express their ideas effectively without any of the elocutionary flourishes that are an abomination to anyone who is attempting to learn how to speak. Far easier is it to make an effective speaker of one who has had neither training nor experience of any kind than to attempt to retrain the boy who has won a gold medal because he could rant.

The same fault true of public speakers. Likewise many adult speakers labor under the misconception that a great deal of oratorical display constitutes an effective speech. Their action upon the platform is mere dumb show. They gesticulate wildly but to no purpose, and the audience cannot refrain from asking why all this "sound and fury signifying nothing"? Action that is to count for anything must be the direct result of psychic activity. The schoolboy who uses gestures that are wholly mechanical does so usually without thinking what he is saying, and punctuates his expression with mere *motions*, that mean nothing to him and are decidedly distracting to his hearers. The same is true of all others who use extravagant action but express no thought. The exhorters of some religious sects illustrate very well this type of speaking. They talk along aimlessly by the hour, not because there is any particular message to convey but because it is customary in their organization to consume a certain amount of time.

The remedy. There is only one way in which this fault can be overcome and that is by going to the very root of the difficulty. It is useless for the teacher to attempt to overcome it by any sort of mechanical directions or rules of action however elaborate. The only remedy is by stimulating the thought processes. If a boy speaks without thinking of what he is saying, it is of no use to tell him to use his body in one way or another. He must first of all have a mental awakening. He must be made to think intently upon what he is trying to express, to get a firm grasp of his subject, and then to use no gesture or action of any kind that does not come spontaneously from the mental impulses that call upon his muscles for expression as he tries to speak. Let him get this firm grasp of his subject and then, with the aid of a teacher who is able to direct him properly as to the right and wrong use of his body, he need have no fear of his gestures being meaningless. A strict observance of this single principle will go far toward making his platform manner both pleasing and effective.

The following anecdote is to the point:[1]

> When Voltaire was preparing a young actress to appear in one of his tragedies, he tied her hands to her sides with pack thread in order to check her tendency toward exuberant gesticulation. Under this condition of compulsory immobility she commenced to rehearse, and for some time she bore herself calmly enough; but at last, completely carried away by her feelings, she burst her bonds and flung up her arms. Alarmed at her supposed neglect of her instructions she began to apologize to the poet; he smilingly reassured her, however; the gesture was then admirable because it was irrepressible.

This incident illustrates very well our problem. So long as the actress was conscious of deliberately using gesture her action was undesirable. But the moment that there was an inner awakening due to the restraint that had been placed upon her, and her emotion began to call upon the muscles genuinely for expression, Voltaire was able to pronounce her gesture admirable because it was irrepressible.

It is clear, therefore, that mechanical action is the result of *effect* improperly related to *cause.* The first step, then, must necessarily be the establishing of the right *cause* and of so coördinating mind and muscles that all bodily action is the direct result of mental and emotional stimuli.

The second determining factor. In coming to our second consideration, Does the bodily action resulting from mental and emotional stimuli look well and contribute to the general effectiveness of the speech? we at once face the question, Are there any standards that will apply to all speakers by which we are to judge what action does or does not look well upon the platform? This can be answered only by inquiring into the real function of action in speaking. It will be apparent upon thought that the function of all good action is to serve as an *aid* in expression, not as an *end* in itself. The speaker's voice usually does a large share of the work, but in some instances the voice is not adequate. The speaker feels the need of something to assist the voice in expressing his ideas, so he uses action. By means of the voice he can give an emphatic stroke to a word or group of words, thus making the idea that they convey stand out prominently. But if he feels that the idea needs still greater emphasis than has been given it by the voice, he adds to it an emphatic gesture, making it doubly effective.

---

[1] Redway, The Actor's Art, p. 48.

Yet this is only one of almost innumerable uses for which action may be employed. Perhaps the speaker wants to describe some scene that is full of life and color in a way that will enable his hearers to see it vividly as he himself sees it; then action becomes an invaluable aid. Nor is action by any means confined to gesture. Bodily movements without number may have an incalculable effect upon an audience. Suppose the speaker desires to express a feeling of scorn or contempt that is burning within him. His words may convey much, but a single quick movement upon the platform, the assuming of a haughty attitude, or the stamp of his foot may send a thrill through his audience that words alone could not express. So while gesture is most desirable as an *aid* to expression, it is decidedly objectionable when it becomes an *end*.

Action employed for purposes of show. This was one of the notable faults of the old-time elocutionist, who aimed usually at making beautiful, supergraceful gestures, that would attract attention rather than serve as a simple, unaffected aid to the expression of thought. A great many showy speakers by their "gesticulating" and "attitudinizing" seem to be saying to their audience all the time, "I know how to make fine gestures; look at them!" and the result is that the audience *does* look at them and forgets what the speaker is trying to say.

The final test of good action. So in respect to what action does or does not look well, this may be taken as an infallible guide:

Any action that calls the attention from what the speaker is saying to what the speaker is doing is bad and detracts from the general effectiveness of the speech; but any action that calls attention not to the speaker but rather to his message is good and adds to the effectiveness of the speech. This principle makes *good-looking* action essential to the most effective speaking, since crude gestures or ill-looking action of any kind is always more or less distracting and draws the attention of the audience away from the speaker's message. So while the first duty of the teacher is to stimulate the thought process, the psychic energy, of the pupil and bring him to a full realization of what he is to talk about, clearly the second step is to free the path over which that energy is to travel, by teaching him how to use action that looks well and aids him in making his message effective. And this is one of the most difficult tasks that confronts the teacher, for the most awkward, loose-jointed individual that ever stood before an audience may have as genuine an impulse to gesture as the skilled speaker and yet may be utterly unable to formulate that impulse into a gesture that would not bring a titter from the audience.

Should gesture be taught? The teaching of gesture is, of course, a much-mooted question among teachers of speaking. Some maintain that gesture cannot be taught; that the attempt to train a student in gesture only tends to make his action more awkward and mechanical; and that if he is left free to gesture in the manner that is most natural to him, his gestures will be likely to be good enough for all practical purposes. It has been aptly said that it would be as reasonable to put the most awkward country swain on the dancing floor and tell him to be natural and just dance. To be sure no book rules can be laid down that will enable an inexperienced teacher to instruct pupils how to gesture effectively. But there is no question but that it can be done, for under the direction of competent teachers most ungainly pupils have been taught to use gesture that is pleasing and highly effective. The mistake is sometimes made of supposing that the teacher of English, or someone else who knows nothing of the technic, can, by reading a textbook upon the subject, give pupils the proper instruction. This, of course, usually brings most unfortunate results.

The value of training in action. But gesture *can* be taught and *should* be taught when it is necessary. Good gesture, as the actor very well knows, is an art and requires training just as does dancing or other similar arts. There is no part of the actor's training to which he gives more careful attention than to his action. Indeed, it is his *action*, as much as anything else, that makes the *actor*. And while the public speaker ordinarily does not need to bring his action to so high a degree of perfection as does the actor, still it serves the same important function for him upon the platform that it does for the actor upon the stage, and the greater his skill in the use of good action, the greater his effectiveness in public address.

The problem, then, is to teach the least awkward or the most awkward pupils how to gesture properly and to employ platform deportment that is pleasing to the eye and that contributes to the success of the speech instead of calling forth comment from the listeners. This leads to a discussion of what should and should not be done while facing an audience. There are certain fundamentals of action which everyone who ever expects to make speeches in public should know. The speaker should know how to come before an audience, how to deport himself while on the platform, and how to take his leave when he has finished.

In this, as in our first consideration of action, it is necessary to go back to the thought processes. If the speaker has a message that he is eager to convey to his audience, his platform demeanor will tend to express his earnestness of purpose; while if he has nothing in particular that he desires to say to them, the fact will be likely to manifest itself. It is important, therefore, that the speaker have something to say that is really worth while and that his bodily means of expression be informed with the purpose to communicate that message effectively.

In these days people want to hear a speaker, not for the sake of lofty flights of oratory but rather for the ideas that he has. But if he has no ideas, let him hold his tongue. He has no place upon the public-speaking platform. The matter, then, of having something to say and an earnest desire to say it is altogether important. It influences the entire attitude of the speaker toward his audience. But this alone will not necessarily make his action look well and contribute to the general effectiveness of the speech. If he is stiff, awkward, and ungainly and uses so-called "pump-handle" gestures, then it is necessary that he learn to speak with a reasonable degree of grace and freedom. This is the business of gesture training and requires careful attention.

No doubt the single suggestion that the speaker's manner be one of communication would, in many cases, entirely suffice, but in a great many others it would not. If the speaker has mannerisms of which he is not conscious or if he is naturally awkward or slovenly in his mode of address, then this suggestion would be quite inadequate.

The two essentials of training in action. In order to be thoroughly effective the speaker must cultivate a manner of deporting himself that, as we have already suggested, will not call the attention of the audience from what he is saying to what he is doing. This necessitates two important essentials:

First, that he understand the technic of action sufficiently to know what does and what does not look well to an audience.

Second, that he practice persistently the exercises that are necessary to free him of all awkwardness and mannerisms and make his personal address pleasing.

To set down specific directions for the conduct of the public speaker is a very difficult thing to do, since the things that go to make or mar a speech are without number and are often of such an apparently trifling nature as to be hardly worth mentioning. But how often is a good speech ruined by a mere trifle!

Audiences are often greatly annoyed, and sometimes to the extent that they lose interest in the speech altogether, because of some mannerism of which the speaker is apparently entirely unconscious. I have in mind a speaker who fumbles with his watch chain almost constantly as he speaks. With the exception of this his delivery is almost perfect. But this apparently trifling mannerism becomes, after a time, so distracting that one can listen to him only with difficulty. Other speakers hold a tight grip on the lapels of their coat, play with their finger rings, or adjust their spectacles so frequently that the attention of the audience is so much given to what they are doing that it is difficult to attend to what they are saying. A certain speaker has the habit always, when he begins to speak, of taking from his pocket a carefully folded handkerchief and shaking it out before his audience. This is perhaps not as objectionable a mannerism as some others, but it becomes rather ludicrous when his audiences know that they can expect it as an adjunct to every speech that he gives.

The chief reason why these things need special mention is because they are things of which the speaker is usually entirely unconscious. And since the aim of all action is to aid the speaker rather than to hinder him, too careful attention cannot be given to these things.

The speaker should welcome criticism from others and give himself to careful self-examination in order to rid himself of everything of this nature that will stand in the way of the effectiveness of his message.

It is an interesting fact that in organizations, such as college literary societies, that aim to give training in effective speaking, rules are often passed that prohibit their speakers from wearing polished stickpins or other jewelry that will flash and interfere with attention to the speech. Indeed, the merest trifle sometimes becomes the determining factor of a speech, and it is here that one cannot be too painstaking with the small things that seem apparently insignificant.

The speaker should know good platform manners. The speaker's manner of address before his audience should be something as follows: As he rises from his seat upon the platform he should turn and face the chairman of the occasion, addressing him with a slight bow of the head and using the words, "Mr. Chairman" or "Mr. President" or such other form of address as may be appropriate to the occasion. In case the presiding officer is a woman the proper form is, "Madam President." The mistake is often made of attempting to address the chair while in the act of walking out upon the platform or while mounting the steps that lead to the platform. This shows little courtesy to the one presiding and should not be done. The correct mode of addressing the chair is always while standing erect with the heels close together and just as the speaker rises from his seat or, if he happens to be seated off the platform, just after he mounts the steps. Speakers are often very careless in this matter, sometimes merely bobbing the head in the direction of the chairman and almost ignoring him as they walk towards the front of the platform, or even neglecting to address him at all. To do these things looks boorish and awkward. Under no circumstances should the speaker neglect the formality of turning and facing the presiding officer and in a gentlemanly manner addressing him with the proper title. Sometimes a speaker, instead of facing the chairman, will give a kind of dip of the body sidewise in an awkward fashion that is ungraceful and very noticeable. Certainly it is not too much to expect the speaker to turn and face the chairman squarely and address him in a manner that is at once civil and dignified.

It should not be supposed that the speaker needs to use the profound bow of the actor; indeed, such action, while quite appropriate for the stage, would not be in place upon the platform. His bow should be merely a graceful inclination of the upper part of the body, that is in harmony with the dignity of the occasion and that in no way attracts the attention of the audience. The ungraceful bending of the body forward from the hips, while the trunk and head remain stiff, in a kind of "jack-knife" fashion is very common. It is as if the only hinge of the body were at the hips and the trunk and head entirely inflexible. Such movement as this has no part in good action and should not be used. It would seem that this is a principle which a great many speakers, as well as some singers and actors, need very much to learn.

As soon as the speaker has been recognized by the presiding officer he should walk straight out before his audience, not with a happy-go-lucky, shuffling, or swinging movement of the body, but with a straightforward manner that would indicate that he is there for a purpose. It is desirable that he look directly toward his audience as he does this, rather than to one side, as this makes his manner seem more personal and communicative. The mere matter of coming before the audience is always of much importance. From the speaker's manner of approach a judgment is formed that will count very much in his favor if the impression is a good one, and equally against him if the impression is poor. I do not mean to suggest that it is necessary for the speaker to assume a bustling manner of approach, but that he avoid the listless, lackadaisical manner of one who apparently has no very definite purpose with his audience — in other words, that his manner of approach be sincere and purposeful.

And while his manner should be expressive of purpose and sincerity, he should carefully avoid giving the impression that he is ill at ease or fidgety. Hardly anything is more undesirable than for the speaker to come out upon the platform with hurried strides and begin speaking with nervous twitchings of the body. Nervousness on the part of the speaker engenders a similar feeling in the audience; while the speaker who appears perfectly calm as he steps out before his audience usually has the satisfaction of knowing that he is to have the rapt attention of his hearers from the beginning. This is, of course, far easier to say than to do, for how is the speaker to appear calm when he is already quaking in his shoes? The important thing is to exercise such self-control that to all outward appearances he seems quite composed.

The importance of exercising the will. Many speakers who suffer a veritable turmoil within appear to be perfectly calm so far as anyone can tell. This requires complete self-mastery — the absolute dominion of the will over the body. It is one of the first and most difficult undertakings of the beginner. He cannot hope to accomplish it the first time that he speaks nor the second. Every speaker has to pass through the "knee-shaking period" of public speaking, when he hardly knows his own name, to say nothing of attempting to express himself upon his feet. All this, however, gives way gradually but surely to persistent practice of the right kind.

It is sometimes necessary to exert every ounce of will power during the first moments of delivery. In doing this the speaker should employ every possible resource at his command to make himself master of the situation. First of all he should take a commanding position. No one has respect for the speaker who stands with flat chest, drooping head, and a general appearance that is slouchy. He should *stand up* with the mental attitude of one who respects himself and expects others to do the same. A stiff backbone engenders a certain feeling of moral strength that exerts a remarkable influence upon the audience.

The speaker's position. It is essential, then, that the speaker stand in a substantially erect position. This will mean that he must stand on both his legs, and not on one as the beginning speaker is almost always inclined to do; that he must rest his weight on his feet, and not on one hip or the other; and that his body must not appear angular, with the head thrown in one direction, the trunk in another, and the legs in still another. The body should be erect and vertical, and the position one both of strength and of freedom. This is not easy for the beginner to do, for in his attempt to acquire a position that has the appearance of strength and command he is likely to stand like a statue. This he must not do. He must add to his feeling of strength a feeling of ease, so that he will look and feel comfortable before his audience.

After the body has become reasonably erect so that there is no angularity or slumping, the next essential is a high chest. The chest should not be unduly thrust out in a way that will make others think of the speaker as "chesty," but should be held sufficiently high for the lungs to have free play and for the speaker to gain a feeling of self-confidence and strength. Then the lower part of the trunk at the waist line should be held in; never protruded after the manner of slovenly speakers. The lower trunk, thus drawn in, aids considerably in giving freedom to the upper chest; while, if protruded, it invariably draws the chest down. The head should be held erect with the eyes directed toward the audience. The speaker with drooping head is rarely ever effective.

Luther Gulick,[1] an eminent teacher of physical culture, suggests that one simple exercise will accomplish all three things: erectness of the head, the high chest, and the receding lower trunk. This exercise is merely to hold the back of the neck firmly against the collar. This is an excellent suggestion and one that is of much value if the speaker is careful to avoid stiffness and rigidity of the muscles. It is one, however, that must be kept in mind and practiced constantly. If he thinks of it only while speaking and neglects it at all other times it will never help him to gain a pleasing carriage.

---

[1] Gulick, The Efficient Life, p. 40.

With the chest high, the lower trunk held in, and the head erect, there remains only the matter of proper poise. It goes without saying that the weight of the body should not be thrown all on one side or all back upon one heel so that the body has a sagging appearance. Nor should the speaker stand with his heels drawn closely together in a military fashion. Neither should he stand with his feet parallel, nor wide apart, nor with one heel drawn closely in toward the instep of the other foot. All of these things destroy the proper poise of the body and give the speaker an ungainly appearance.

A very good speaking position is one in which the feet are not unduly close together nor yet wide apart, but at a distance that will support the body naturally and allow the speaker to move about the platform freely. A position that always looks well and one that is usually most comfortable for the speaker is with one foot slightly in advance of the other, the toes turned outward, and the body in good poise and well supported. The weight may rest at times more upon one foot than upon the other, but speakers who have good poise usually have it about evenly distributed between both feet.

Poise the essential thing. The habit of throwing the weight back entirely upon the heels should be avoided by beginners, since it gives bad poise to the body. As a matter of fact, there is no such thing as a definitely prescribed position for the public speaker. A tall, lean man may very properly assume a speaking position that harmonizes with the length of his legs—one considerably different from that suited to a short, fat man. The important thing is not position but poise. If the speaker's poise is good, his position will take care of itself.

With the confident feeling that his position is one of strength, he should be very careful to avoid any appearance of discomfort. If he has a position that he knows to be good and yet one in which he feels uncomfortable, his audience will be very likely to feel the same way about it. Never should the speaker come out upon the platform and deliberately *take a position*; that is, set his feet down as though all had been carefully measured out beforehand and he must get his feet at just the right angle. As already suggested, he should walk out toward his audience in a natural manner and then merely stop in a good speaking position. This is the natural thing to do, and the audience thinks nothing about it. But if there is a conscious adjusting of the feet it often becomes ridiculous. Of course, if he has been in the habit of standing in awkward positions he will not be able to do this naturally; but by a little practice with positions that are uncomfortable and without poise and then with those that have good poise, he will very soon be able to assume a natural speaker's position without ever stopping to adjust himself or even to think how it is done. Above all, he should cultivate the feeling of being comfortable and appearing perfectly at home on the platform. This goes a long way toward creating a favorable impression. It induces a similar feeling in the audience and opens the way for the speaker.

The importance of a good start. The opening moments of the speech are of great importance. Rarely does the speaker launch into his subject instantly. If he rises for a very informal discussion he may do so, but in more formal address there is usually a very important moment of suspense, when the speaker fixes his eyes upon the faces before him and pauses five or ten seconds, or even longer (depending upon the occasion), before beginning his speech. This often has a magnetic effect. Every eye is fixed upon him and all wait eagerly for his opening word. It is also the quickest way to quiet an audience. If there is whispering, moving of chairs, swinging of doors, and the like, all this tends to subside when the speaker stands and pauses before his audience. The wise speaker will never attempt to begin his speech while people are being seated or while there is noise or movement in the room. It is always better to wait for several minutes, if necessary, than to attempt to begin in the midst of confusion.

The pause before the opening of the speech is also one of the most valuable aids to the speaker in getting control of himself and in gaining confidence. If he is able to fix his eyes upon his audience and look calmly into their faces for five or ten seconds, he need have little fear of what will happen when he begins to speak. This composure and self-possession at the beginning are of great importance. If the speaker at that instant finds his legs threatening to give way under him and his heart thumping hard, the sheer exercise of his will and the holding of his eyes firmly upon the faces before him will help wonderfully in winning the battle. A deep breath is also employed by many speakers to aid in gaining the desired control. This is of great service, inasmuch as it gives an abundant supply of breath for the opening words. It also enables the speaker to get control of his diaphragm, so that his tones are evenly supported and there is not that wavering of the voice that accompanies stage fright.

The will to do. But probably nothing is so important as getting rid of the "I can't" feeling and going on the platform with the grim determination, "I will if it kills me." Many a beginner, who felt sure before he went upon the platform that he would sink through the floor, has been surprised at the self-possession and composure that he has experienced, merely because he went about it with the do-or-die frame of mind. There is only one way in which to become an effective speaker; that is, by speaking. And the mental attitude with which one goes about it is a tremendous influence toward success or failure.

After the beginner has gained in his practice a certain amount of strength and self-possession, his attention should be turned to the matter of general freedom of action. The speaker's ideal should be always to gain a position that is expressive of freedom as of strength. He should appear to be perfectly free to move about the platform in a manner that will not call attention to how it is done. He should have a kind of "at home" air, not as if he were out of his natural sphere and trying all the time to adjust himself to his new environment, but as if it were the most natural thing in the world for him to be speaking then and there to that particular group of people. This is the ideal of platform deportment that naturally takes time and experience to gain. Yet it is an ideal of action that many speakers never attain, because, either through ignorance of correct principles or through carelessness in the use of them, they are continually doing things that are more or less distracting and draw attention away from the message.

Problems of action later in the speech. The problems of action after the speaker once launches into his discourse are without number. It would be impossible to enumerate the faults that appear in different speakers and detract from the general effectiveness of the speech. Here the principle already laid down is the only reliable guide: *Whatever action draws the attention of the audience away from the speaker's message is bad, and should be avoided.*

The use of the hands. The first thing that the beginner usually does is to try to dispose of his hands. If he is embarrassed he tries to make himself comfortable by stuffing his hands into his pockets, by drawing his arms closely behind his back, or by grasping tightly a manuscript or other article. This may tend to relieve the speaker's embarrassment somewhat, but it does not relieve his bodily tension. On the contrary, it tends rather to increase it. He comes to rely upon some means of this kind with which to dispose of his hands, and he never feels just right unless his arms are folded behind his back, stuffed into his pockets, or employed in fingering his clothing, his manuscript, or the like. Action of this kind is never pleasing and is always indicative of lack of mental poise and physical self-control.

The value of freedom. From the first the speaker should attempt to cultivate freedom in the use of the hands and arms. The habit of letting the arms fall freely at the side is very important. It always looks well, it does not attract attention, and it leaves the speaker free to employ gesture in a natural manner when the impulse comes. But often after the speaker is able to let his arms fall at his side, his embarrassment or nervousness continues to manifest itself by twitching movements of the hands, or by the thumbs securely folded within the palms and the hands tightly clenched. This is something of which the speaker is usually unconscious, and is always an unmistakable evidence to the audience of his lack of self-control. Persistent practice in the use of a few exercises for general freedom of the muscles of the shoulders, arms, and hands, together with attention to the matter for a few times, will give the speaker perfect control of arms and hands. It is a matter that needs attention from the first, for the fault easily fixes itself as a habit. Untrained speakers acquire habits of this kind which, though apparently insignificant in themselves, stay with them through life and constantly annoy those who have to listen to them.

The speaker must learn to stand still. Another fault that is quite as common as working or gripping the hands is that of the speaker who never stands still. He may perhaps stand erect enough and have a good position for speaking, but he never stands still. He is constantly moving, turning, swaying, or shifting. The nervous twitching of the hands is bad, but this fault is worse, inasmuch as it involves the entire body. After listening to such a speaker for ten minutes, the one thought uppermost in the minds of the audience is not what he is talking about but, "If he would only stand still!" This is probably one of the worst things in the way of action that the speaker can do. He may walk about the platform as much as he chooses, but when he is in a speaking position let him *stand still.*

The most common faults of this kind seem to be shifting, swaying, and turning movements. The speaker whose fault is that of shifting throws his weight on one foot and then on the other with more or less regularity until the body is moving almost constantly. Or this fault sometimes takes the form of a teetering movement, first on one leg, then on the other. The habit of swaying is not a mere shifting of weight in which legs and hips are chiefly involved, but a swaying back and forth of the body in its entire length from head to foot. In the turning movements the body usually appears to be on a pivot just above the hips, and the trunk is constantly twisted one way and the other. Sometimes the turning takes the form of a most awkward pivoting of one foot on the heel, the leg being relaxed; and sometimes it is the heel that moves from side to side with almost mechanical regularity.

Like the action of the hands, these are almost always movements that are entirely unconscious, and for that reason something that the student should be guarding against constantly. They are things, of course, that he cannot learn to avoid apart from actual speaking. It would be impossible to learn them by book rule. It must be done while speaking, with the aid of criticisms from the instructor and suggestions from the student with whom he practices. He must not be discouraged if he does not free himself from all of these things during the first few recitations. It usually takes many recitations to get rid of even the most noticeable of them. The aim should be to give him an opportunity to go to the platform every recitation if possible. Nothing will bring results so quickly as this. He should welcome every opportunity that gives him a chance to free his action and polish his speaking, even though it be at the expense of those who have to listen to him. He cannot fail if he takes the attitude of Charles James Fox, the great English debater, who said, "During five whole sessions in Parliament I spoke every night but one, and I regret that I did not speak that night too."

The speaker should know how to get about the platform. After the student has had sufficient practice in the actual doing of these things to enable him to hold himself properly without slumping, twitching, swaying, or turning, he should then give his attention to the matter of general movement about the platform. He has gone a long way toward making his appearance good when he can stand up in a manner that is commanding, hold himself properly, and think on his feet. But one position, although strong, requires change of some kind. Rarely does a person hold one position during an entire speech. The speaker has a natural impulse to move about in some fashion. The important thing is that he do this in a manner that is free and pleasing rather than stiff, awkward, or crude. The fact is that these movements are often so bad that they are more noticeable than the things he does while standing still. Many a debater has been severely censured or even demerited by a board of judges because he walked across the front of the platform, crossing one leg over the other in a manner which showed that he did not understand the first principle of deporting himself properly before an audience.

Important don'ts. The things that the speaker should do while moving about can best be understood by knowing what he should not do; and the *don'ts* here are too numerous to permit of detail. Obviously he should avoid such movements as those just mentioned, where the wrong leg seems to be always in the way, the one crossing in front of the other. Likewise, he should avoid changing his position by hitching or side-stepping from place to place. He should avoid pacing the platform like a caged animal. In short, he should avoid regular movements of any kind that bring the audience to expect the same thing to recur with a certain degree of regularity throughout the speech. The principle of the economy of attention is the law that should guide. And, as in all other action, any movement that is of a nature to call attention to itself violates this law and must be strictly avoided. This makes freedom of movement and a reasonable degree of grace essential. If the speaker stands in a fairly good-looking position but cannot move about without appearing wooden, he has much to learn in the way of platform deportment.

The essential principle of platform movement. One principle, if properly used, will do more than anything else to give the desired freedom. That is the principle of *walking movements.* If the speaker stands in one place and has the impulse to move to another place on the platform, the one way in which he can do it without attracting any attention is by natural walking steps, having the right foot free to lead if he is to advance toward the right, and the left foot free if his movement is toward the left. This enables him to move freely in any direction that he desires. He can advance toward his audience or retire from them with perfect ease, and no one will ever stop to think how it is done.

The only thing that he needs to remember besides walking movements is good poise. In moving about, care should be taken not to lose the balance and tip the body awkwardly one way or the other. Beginners have much trouble with this, especially when stepping backward or toward the side. If good poise is practiced until he has control of his weight, there will be no difficulty in moving backward or in any other direction with ease. Good-looking action of this kind is highly desirable and can be acquired in a very short time by giving attention to the two principles, (1) walking movements, (2) proper poise.

When to move on the platform. There remains one further point — when to move on the platform. This seems to be more or less puzzling to the beginner. He knows *how* it should be done, but how is he to know *when* it should be done? The answer is simple. Let him rely upon the same principle as in all other action: *Follow the impulse that prompts*. Sometimes speakers will deliberately pause and during the silence that follows take several steps, as though saying to the audience, "I am making this movement here." Clearly such action violates the economy of attention. As a matter of fact, the question of when to move, which seems to appear so important to many beginners, really needs little if any attention. Every speaker is likely to have natural impulses to change his position, and these impulses usually come at the transitions in the thought, as where the debater might say, "Now let us turn to the second phase of our argument." This mental transition tends very naturally to stimulate muscular transition and the body moves almost unconsciously. This does not imply that the speaker changes his position only at the points of transition in the thought. There may be calls from the brain for movement at many other places, but these are the points in the speech when the promptings come most naturally. Some speakers are changing positions constantly without any call for it. This is always annoying. Others move as though carrying out some preconceived scheme of action. This is quite as disconcerting. The speaker will make no mistake if he relies always upon the genuine impulses that are generated by the thought, and moves freely in accordance with them. Indeed, the whole problem of platform deportment may be reduced to a single principle — proper coördination of mind and body.

NOTE. For practical exercises in action see end of Chapter IV.

CHAPTER IV

GESTURE

In coming to the consideration of gesture in the sense in which this term is commonly used, — that of specific actions of the arms and hands, — there is little that can be said except in the way of helpful suggestion. An attempt is frequently made, by classifying all gestures as supine, prone, index, etc., and by dividing the body into so-called zones or spheres, to furnish the learner with a system of thumb rules that are supposed to enable him to employ gesture effectively at all times. It is my belief that no system of rules can be presented in print that will successfully accomplish this end.

Some writers even go so far as to tabulate various forms and positions of the hands, and to designate those that they consider appropriate for the expression of any given idea. Thus we find such directions as: "Is it that insidious smile with which our petition has been
m-o-s
lately received? Trust it not, sir; it will prove a snare
m-f-v
to your feet." Here the symbols *m-o-s*, according to their tabulation, mean "middle-oblique-supine," and *m-f-v*, "middle-front-vertical." The assumption seems to be that by learning the key and giving the passages as directed one will become proficient in the use of gesture. Nothing

could be more mechanical. It violates the primary essential of good action — the impulse to express. Thus we find long passages set down and marked with specific directions, which the student is supposed to follow automaton-like in order to acquire skill in the use of gesture.

Such directions are detrimental, inasmuch as they assume that all speakers will have the impulse to express ideas in exactly the same way and, moreover, that the following of purely mechanical suggestions will teach one to employ gesture well. As was suggested early in this chapter, any conscious attempt by a beginner to employ gesture of a certain form on a specified word or group of words is almost certain to be artificial and wooden.

I shall not attempt, therefore, to set down rules to instruct pupils how to gesture. I am convinced that such instruction can never be given through the medium of cold type. It must always come from an experienced teacher, who knows good gesture and is able to give the right kind of instruction in its use. The suggestions that follow are chiefly for the purpose of setting the learner right in regard to some of the more important problems of gesture in which every public speaker is interested.

What to avoid in learning to gesture. The matter of how to make effective gestures by means of the hands and arms, like most other problems of action, can best be understood by knowing what not to do. My experience with college students has been that most of them are eager to learn how to employ gestures effectively in their speaking. This desire is not always apparent at first, but as soon as the preliminary steps of learning how to think and to express themselves on their feet have been fairly mastered, the question almost invariably comes, "Don't you think I ought to use a gesture in this sentence?" or "What kind of a gesture would be appropriate to use in this place?" The desire to employ gesture of some kind is apparent, but the idea in almost every instance seems to be that the gesture is something that must be carefully determined upon beforehand and fitted in at the suggestion of the teacher. To most students it never occurs that by freeing the avenues of expression and by merely "letting themselves go," the right gesture is almost sure to come spontaneously. Neither do they stop to consider that the worst thing they can do is to make a conscious attempt to execute a certain kind of gesture in a certain place. It is this consciousness of the act that, more than anything else, tends to make the gesture just what it ought not to be.

Let the student in the beginning of his training in gesture get as far away as possible from the idea that gestures are something that must be carefully planned and executed. So long as gestures are made with this thought in mind, there will be rigid muscles and the attendant angularity of movement that characterize most of the ill-looking gestures of beginners. It is the act performed spontaneously, rather than with conscious effort, that constitutes genuinely effective gesture.

What to seek in learning to gesture. The pupil is often told that the thing most needed in acquiring the ability to gesture well is relaxation. I purposely avoid the use of the term in this connection, as to many students it connotes a certain limpness, which is not at all the thing to be desired. No one admires the person whose handshake has the limpness of the proverbial dish-rag; neither does anyone like to see gesture that is of the same kind. What is to be desired is a suppleness of muscles that will render the speaker free to make gestures that have no element of rigidity or angularity and that are sufficiently graceful not to attract attention.

The problem is not unlike that of one who attempts to learn the art of dancing. So long as the muscles are tense, so that there is no freedom of the body and limbs, there will be angularity and awkwardness. But as soon as the learner gains a sense of being able to give himself to the rhythm of the music, these things tend to disappear, and he becomes able to perform the act with ease and grace. The same is true of the art of gesture. As long as there is a conscious attempt at gesture, the muscles are almost sure to remain rigid. But when the speaker reaches the point where his hands and arms become more or less passive agents that act only when prompted by impulse, rather than very active and dynamic agents of expression, then rigidity is readily overcome and the employment of effective gesture becomes easy.

The prime essential of gesture training, therefore, is to lose all thought of the act of gesture as a difficult undertaking to be laboriously pursued, and to think of nothing but how to render the bodily agents free to act whenever impulses induced by thought or feeling call upon them to do so. This condition, under ordinary circumstances, can be acquired by a simple system of calisthenics that will give the body the desired freedom and responsiveness. The exercises suggested at the close of this chapter will be found adequate for the average student. In exceptional cases the teacher may find it desirable to supplement these with further exercises.

Logical cultivation of gesture. The query arises as to whether the student, after having practiced exercises to free the avenues of muscular expression, will express himself with the right kind of gestures without special training in so-called modes, or forms, of gesture. This can be determined by the use of a simple experiment such as I have tried many times in my own classes. Let the teacher give the class a sentence containing an important idea, which all are to express. Let it be suggested that, if they feel they can express the idea more clearly or more emphatically with the aid of gesture, they employ whatever gesture seems to them most appropriate. The result will prove most interesting.

In trying this experiment I have always taken pains to suggest that no student need attempt a gesture unless he have the impulse to use one, and that if he does have such an impulse, it is to express itself in whatever form of gesture seems most naturally suited to the expression of that particular idea. It has been interesting to find that in most instances every student has the impulse to make a gesture of some kind, and that almost invariably the majority of the class use the same form of gesture.

One needs no better testimony that the language of gesture is a universal language; that it is the sign language of the race; that it is one of the most natural and expressive means of communication that we have. We all employ gestures much more commonly than we are aware.

We instinctively express ideas of welcome with wide-flung arms and open palms, while that which arouses a feeling of pugnacity just as naturally finds expression through the medium of the clenched fist.

The logical method of cultivating gesture, therefore, is by taking advantage of this naturally expressive character of our gesture language and developing it in the most natural way. In doing this we shall do well to think of gesture as in no sense a difficult accomplishment, but as a very easy mode of expressing ideas by means of our arms and hands. If we have taken sufficient pains in freeing these members of muscular tension, so that they will respond readily to the impulses that prompt, there will be little danger of our action being mechanical.

We may then very safely observe what our hands seem to express as we use them in one way or another. It will be interesting to note in what way they most naturally call attention to some definite point under discussion; what their action is if they express very great determination; how they look if they show mere passiveness or indifference. The student will get much valuable training in attempting to express with his hands in this way a great many ideas of widely different character. Indeed, it will be something of a pleasant surprise to him to find that gesture, acquired in the way that we have suggested, is in no sense a difficult task, but is merely the doing, in a little more formal way than he has been accustomed to, of an act that has been to him a natural mode of expression from childhood. Perhaps, however, he needs now to use gestures more suggestively or emphatically than he has used them before, and this necessitates their cultivation.

Special aids for cultivating gesture. After the speaker has practiced muscular responses by giving himself freely to mental and emotional impulses of many different kinds, so that he feels that he does not make gestures by conscious and laborious effort, he may very properly employ special aids in gesture training. One of the most common of these is the use of a mirror. Young speakers are usually sensitive to the possible charge of being a "looking-glass orator." There is little real cause for this feeling, however, when we consider that many of the great orators have used this very means for cultivating gesture. It affords the special advantage of enabling us to see ourselves as others see us — a thing greatly to be desired by every public speaker.

Another valuable aid is that of criticism from some other person. I have always favored the plan of students practicing together a great deal in their gesture work. A student who may know but little about the technic of gesture has no trouble in detecting rigid muscles and awkward movements, and can give a classmate valuable assistance in the practice of gesture.

A third, and perhaps the best, means of learning how to employ gesture well is by observing how it is used by various public speakers. In doing this, it is always well to study the gesture employed by speakers of all kinds — the good, the bad, and the indifferent. It is something of an inspiration, to one who is just beginning the study of gesture, to watch the action of a skilled speaker whose gestures are so perfect that one could think of no way in which they might be improved. Yet in all probability quite as much real benefit would be gained from observing a speaker whose action was very imperfect. A speaker of the first type furnishes the ideal; while one of the second type shows us the many things that we ought not to do. Both are important, as the cultivation of gesture consists of the eliminating as well as of the building-up process.

Cultivate expressiveness of gesture. In practicing gesture before a mirror or with the aid of a classmate's criticism, special attention should be given to the expressiveness of gestures. We know that there are many public speakers whose gestures express absolutely nothing. They are mere motions, nothing more. Such speakers have been compared to the pump, that

> Up and down its arm doth sway
> And spouts and spouts and spouts away.

Gestures that express nothing had far better not be used at all; they invariably detract from the effectiveness of any speech. There should be an attempt to make gestures as significant as possible by eliminating in the use of the hands and arms those elements that hinder communication and by cultivating those things that render them most expressive.

Therefore, as the speaker observes his own bodily movements, he will do well to note carefully what his hands seem to say. Do they really *express ideas* or do they make mere motions that are uncommunicative and wooden? Does each gesture seem to be an isolated thing, quite apart from all other action of the body, or do the gestures seem more expressive when the body acts in harmony with the movements of the arms and hands? Does the hand appear more expressive when the thumb and fingers lie flat and are drawn close together or when they are somewhat separated and seem alive and active? Do the gestures look better when the arms swing free from the shoulders or when the elbows cling close to the sides? Is the gesture better when made from the elbow with the forearm and hand or when the entire arm from shoulder to finger-tips has a part in the action? Do the movements seem more graceful when the hands and arms move in the form of curves or when every joint acts as a hinge and the gestures are all made in angular, jack-knife fashion? Is the gesture better when there is no action of the wrist, and the hand and forearm act as one, or when there is a whip of the hand from the wrist? Does the action look better when we fold the fingers back into the palm each time after a gesture is finished or when we relax the hand? Does it look better to draw the hand back toward the body before letting it fall to the side or to relax it at the point where the gesture is finished?

Questions such as these, and a great many others, the speaker will ask himself as he observes his own action and works to perfect himself in the art of gesture. One thing, however, he must keep constantly in mind: the aim of this training is not to enable him merely to make graceful gestures; it is to bring his mode of communication through gesture to the highest degree of expressiveness.

The principle of reserve power in gesture. The question is often asked by students, "Is it more effective to use a good many gestures in a speech or a few?"

This is a question that cannot be answered categorically. Dr. Lyman Abbott is able to deliver an entire address with scarcely a gesture of any kind, and yet hold his hearers in rapt attention. Other speakers accomplish the same end by using a great many gestures of a most vigorous nature. No one can say that the one style of delivery is good and the other poor or that one is better than the other. A great deal depends upon the temperament of the individual, upon the kind of speech that he is to give, or upon the circumstances under which it is to be delivered. Some speakers may use a great many gestures while others use few, and yet both may be equally effective.

It should be noted, however, that speakers who employ a great many gestures are less likely to be discriminating in the use of them than those who employ but few. It is a very easy matter to fall into the habit of using numberless, ineffective gestures that are scarcely more than jerks of the hand and are entirely without meaning.

I recall an address by a Secretary of the Treasury before a convocation of several thousand college students, in which the speaker used countless gestures of this kind to no purpose. They consisted chiefly of little thrusts toward the audience with the index finger. Hardly a sentence was uttered without one or more of these impulses of the hand, which soon lost all effect of emphasizing or expressing anything and became a decidedly distracting factor in the speech. This is the kind of mannerism that any speaker is likely to fall into if he uses gesture carelessly, without thought of its significance or purpose.

A few gestures used to good purpose in a speech will enable the speaker to bring home a message with remarkable effectiveness and power; while a great many gestures used ineffectively not only destroy the force of all of them but become a positive hindrance. The speaker, in his use of gesture, as in his employment of the breath, should cultivate the very important principle of reserve power. A wealth of physical energy expended economically is always effective; while such power expended thoughtlessly and prodigally is invariably ineffective.

Overuse of the same kind of gesture. Another objectionable feature in the employment of gesture is the continued use of a single form of gesture at the expense of all other forms. This is commonly the result of habit due to employing gestures thoughtlessly. If a speaker's gestures do not mean anything, one kind of gesture is as good as another, and it is very easy for him to fall into the habit of using one form of gesture constantly. The continued use of the index finger in this way is not uncommon. I have known public speakers who seemed to have no ability to express anything through action except with the index finger of the right hand. Speakers who employ gesture in this way obviously use it to their own detriment. Such action is not merely inexpressive, it is a source of constant annoyance to an audience.

The same is true of gestures of the seesaw type; that is, the use of one hand and then the other with almost mechanical regularity. Such action is always more distracting than expressive.

The ideal of expression through gesture. If the student proceeds to learn gesture by the gradual steps that have been suggested in this chapter, he will not be likely to fall into habits wherein gestures become mere regular, meaningless motions. And as he continues his pursuit of further skill in gesture, let him not forget that here, as in every other form of expression, *thought* must stand foremost.

The ideal of expression through action must always be the communication of the speaker's thought in the most expressive and, at the same time, the least obtrusive manner. The gestures that offend most are usually those that express least; and the speaker who cultivates his gesture with the thought of making it a valuable means of communicating ideas to others will never be guilty of the faults we have named. If he has a variety of ideas to convey, he will learn to express them with gestures of many different kinds, thus assuring variety of action. And if every gesture is expressive of some thought or emotion, he will be in no danger of employing action that is meaningless.

Different uses of gesture. Some further suggestions in regard to the different purposes for which gestures are employed will clear up many of the puzzling questions with which students are confronted in the beginning of their speech work. As to their uses, gestures are divided into four classes:

1. Those used to emphasize.
2. Those used to suggest.
3. Those used to locate.
4. Those used to imitate.

Emphatic gestures. Emphatic gestures are those that are used as an aid to vocal emphasis. In the sentence "If we fail it can be no worse for us, but we shall not fail," the word "not" of the second clause is strongly emphatic, and would be given with strong vocal emphasis. If the speaker saw fit to aid his voice with a gesture, he might use a strong impulse of the open palm or of the clenched fist on the word "not" at the same time that he uttered it with strong vocal stress. This would be emphatic gesture. It is one of the most common and most effective kinds of gesture used by the public speaker. Anyone who becomes very earnest in his speaking tends to use emphatic gesture.

The most important suggestion in regard to its use is that it be timed exactly with the vocal stress that it accompanies. It is this kind of gesture that is used by the declaimer who wants to "put some gestures into his speech," and we know how ridiculous it seems when the stroke of his gesture comes a few seconds too early or too late. The emphatic gesture, to be effective, must coincide exactly with the vocal stress and must always come upon the important idea. It is absurd when used on an unimportant word.

It is well to remember, also, that emphatic gestures are the ones that are most overworked and that a speech which is all force has no force. It is here that the principle of the reserve power in gesture needs most attention. The speaker who thinks that he must drive home every idea with an emphatic action of the clenched fist emphasizes nothing. It is only as emphatic gestures are used where emphasis is needed that they become effective.

Suggestive gestures. Suggestive gestures are those that are used to stimulate the imagination — to suggest to an audience things which they cannot see. It is used in describing objects or scenes which are clear to the speaker and which he wishes to render equally vivid in the imagination of his hearers. To accomplish this successfully requires no small amount of skill. The chief danger lies in making the picture too literal. Whenever the picture is presented in so much detail that nothing is left to the imagination, the speaker fails in his use of suggestive gesture.

The president of Andover Theological Seminary is a master in the use of this type of gesture. In the description of a New England landscape, he once portrayed a scene with such vividness that you felt yourself looking out upon it and admiring its beauty with him. The gestures were merely little suggestive actions of the hands and fingers without name or form; and yet, with the guiding instinct of the true artist, they gave little touches of light and shade and color that enabled you to see a picture that you could never forget. It is such skill as this in masterly portrayal that enables one to excel as a public speaker.

In the employment of suggestive gestures it is wise never to go beyond the point where the imagination is able to complete the picture. In the incident just cited there was no unnecessary itemizing, no mechanical measuring of distances, no enumeration of uninteresting details. All was accomplished by delicate touches here and there of life and color which enabled one to draw, in his own imagination, just the picture that the speaker intended.

Suggestive gestures are used by some speakers more than almost any other kind, and are particularly useful in portraying a great range of objects, scenes, and even emotions that are best made vivid through the imagination. Special pains should be taken, however, to be consistent in the use of gestures of this class. Pictures presented to the imagination of an audience are often much confused from lack of proper perspective. Any description of this kind by means of suggestive action must be developed consistently throughout. If the outlines of such a picture are presented to the mind's eye in one way at the beginning and are inconsistently altered during its development, the result is a mere muddle of details that reveals nothing. Suggestive gesture is one of the most useful means of conveying ideas that are ordinarily difficult to express, but it needs always to be used with discretion.

Locative gestures. Locative gestures are those used to indicate the location of a fixed point or object. This is a favorite form of gesture used by public speakers in referring to a flag, a statue, or an emblem of some kind that holds a certain emotional significance for the occasion. When Webster pointed at the Bunker Hill monument and referred to it as the orator of the occasion, he no doubt employed the principle of locative gesture with remarkable dramatic effect. Who has not felt the thrill when the political orator skillfully turns just at the right moment and points to the picture of the favorite candidate?

That which is to be avoided is the use of locative gesture merely for startling and sensational effects or for pointing out things which there is no need to designate. Much of the silly training of children is of this kind. The placing of the hand over the heart when referring to that member or of pointing to the head when speaking of the mind seems too obviously absurd to mention, yet it is surprising to find that even in these days children are instructed to do these very things. But these things, absurd as they are, are less ridiculous than the action of the speaker who, in referring to the pulse of the South, deliberately placed his hand upon his own pulse. Locative gestures when used correctly and in good taste are an effective means of expression. But here, as in all other forms of gesture, the speaker must exercise good judgment.

One further point needs to be made clear. The question is frequently asked by students whether the eyes of the speaker should follow the direction of the hand in making locative gestures. This depends upon the purpose that the speaker has in mind in the use of gestures of this kind. If he desires his hearers to look at the object designated by the gesture, as he might at a picture or emblem hanging upon the wall, he will not only point at it but will follow the action of his hand with his eyes, and thus direct the attention of the audience to the object so that they will look at it also. If, on the other hand, he desires merely to refer to the object without directing the eyes of the audience to it, he will merely glance in the direction of the gesture, thus calling their attention to it but leaving their chief interest centered upon what he is saying. For example, if a lecturer upon art has placed upon the wall some pictures which he desires his audience to observe closely, he will undoubtedly turn and point out certain features, looking at them as he does so and directing the eyes of his hearers to them. But for the usual purposes of the public speaker, objects are commonly referred to with a locative gesture and a mere glance of the eye, without calling the attention of the audience unduly to them.

Imitative gestures. Imitative gestures are those by which the speaker attempts to reproduce, by imitation, movements that he has observed. Thus the witness in the court room says, "I saw him throw the man to the ground like this," and attempts to imitate the exact action that took place.

This form of gesture is, no doubt, the most primitive. It is a common means of communication of savage men, and we know that children use it constantly. How often do we hear the child say, "Look, he did just like this," and an attempt is made to carry out the exact action, even if it be a difficult acrobatic feat or an impossible bodily contortion.

Imitative gestures are sometimes the most expressive, and are entirely appropriate when used within the proper limits. The chief objection to them is that they are usually very much overdone. The student, in declaiming the words of Henry W. Grady where the orator speaks of the footsore Confederate soldier, as "buttoning up in his faded gray jacket the parole that was to bear testimony to his children of his fidelity and faith," will very often attempt to portray the action by going through the motions of buttoning up his own coat. The incongruity will be apparent if he stops to think how little his own tailored coat will be likely to suggest the faded gray jacket. And, at any rate, he is merely narrating an incident that anyone would be able to imagine without the aid of imitative action.

Another common misuse of imitative gesture is the attempt to express in literal terms ideas that are intended only in a figurative sense. It is not at all uncommon for the words of Patrick Henry which tell of the colonies being bound by the fetters of British rule to be portrayed by the hands tightly crossed as though bound by actual chains; or for the words of Webster, "Let us not hang over the precipice of disunion," to be illustrated by extending the arm at full length and dangling the hand in the air. Clearly such ideas are purely figurative, and they become highly ridiculous when an attempt is made to express them literally.

The speaker must remember that under ordinary circumstances he is not an actor or even an impersonator. There are times, to be sure, when he may very properly impersonate, and at such times imitative action is entirely appropriate; but for all ordinary purposes the function of the public speaker is only to suggest sufficiently to enable the hearer to see, to understand, and to feel. If he is able to do this much, he has entirely accomplished his end. Whenever he goes beyond it, he encroaches upon a field that is not rightfully his own.

A final word regarding gesture. In conclusion, let there be no misunderstanding in regard to the aim of this discussion. Action, particularly gesture, is a most difficult subject to discuss in print, and in this treatment of it I have tried to lay down fundamental principles, not mechanical rules. Let it not be charged that I have suggested in the beginning that gesture should be left to unguided impulse, and have concluded by giving specific directions for its cultivation. My purpose has been to show that the cultivation of gesture is a gradual process that must begin by getting away from all thought of its being difficult of accomplishment, and must consist at first entirely of freeing the avenues through which we are later to express. Then from this we may proceed by gradual steps until gesture may be safely observed and polished.

But let us at no time lose sight of the fact that from first to last the primary consideration is always the *thought* and that the end of all gesture is expression.

PRACTICAL EXERCISES IN ACTION

EXERCISE I. Prepare the way for effective action by an all-round physical training. Cultivate freedom and grace by out-of-door sports, such as riding, swimming, and tennis; by exercises in physical culture, as swinging Indian clubs and dumb-bells and the use of general gymnasium apparatus. Work persistently and at regular intervals to overcome rigidity and awkwardness of all kinds. Try to gain a feeling of suppleness and of general freedom of the entire body. Ask for helpful suggestions from your teacher of physical culture.

EXERCISE II. Practice simple calisthenics for the purpose of general freedom of muscles, joints, and limbs, as: Stand erect with the arms extended in front at full length. Let them fall lifelessly to the side. Dangle them back and forth, trying to feel freedom of every part from shoulder to finger tips. Raise the arms horizontally to the side and let them fall in the same manner. Repeat both exercises many times, dangling the arms aimlessly and working for a feeling of general freedom.

Exercise III. Assume a position as in the preceding exercise, with the arms extended forward. Hold them in this position for several seconds, then relax the wrist and let the hands droop from the level of the outstretched arms. Special care must be taken not to bring the hands down by muscular effort; when the wrists relax, the hands should fall of their own weight. Vitalize the hands and repeat the exercise a number of times, until there is a sense of weariness and a feeling of complete freedom of wrists, hands, and fingers. Then let the arms relax and fall to the side. Remain quiet for a few moments, then raise the arms horizontally to the side and repeat the exercise. Observe how this exercise, together with the preceding one, serves to establish the condition so essential to good gesture — freedom of all the parts, and particularly of that unruly member, the wrist joint.

Exercise IV. Stand erect with the feet well separated and with one foot slightly in advance of the other, as in assuming a good speaking position. First, let the weight of the body rest principally upon the balls of both feet. Then sway forward until nearly all the weight of the body rests upon the front foot. Retain this position for a few seconds, then sway the body backward slowly until the weight rests chiefly on the heel of the rear foot. Continue this shifting of the weight forward and backward, making the movement a little less marked each time until a position of perfect poise is gained, such as we considered early in Chapter III. The aim should be to discover by actual trial just how the body may be held in perfect poise so as to give the greatest ease and, at the same time, the greatest freedom for public speaking.

Exercise V. Stand erect in easy poise, with the weight of the body evenly distributed between both feet. Shift the weight to the left foot, leaving the right leg entirely free. Without allowing the body to slump, dangle the right leg in the same manner as suggested for the arms in Exercise II. Try to gain a feeling of general freedom from the hip downward. Then walk forward with the right foot leading, with easy, graceful walking movements, such as would look well in advancing upon the platform when addressing an audience. Stop in a good speaking position. Repeat the exercise by resting the weight of the body upon the right foot, freeing the left leg, and advancing in the same manner. Practice many movements of this kind, forward and backward and to the side, in order to cultivate good poise and easy walking movements upon the platform. Note the ungainly effect that results when an attempt is made to cross the free leg in front of the one upon which the weight of the body rests.

EXERCISE VI. Speak the following sentences with correct vocal expression and with such action of the arms and hands (or of the entire body if you feel like it) as you may have the impulse to use. Do not attempt to *put in* any gestures of any kind; use only such action as you *feel* like using, and do not trouble yourself about forms of gesture. Merely use the kind of gesture that seems to you to express the idea in the best way. Assimilate fully the thought of each sentence before you try to express it, and remember that you are using gesture solely for the purpose of expressing each idea in a more effective way than you would be able to express it by means of the voice alone. If there is no impulse at first to express through action, repeat the sentence several times with an attempt to make the thought clearer or more emphatic, and note the result. Stand in an easy speaking position, preferably upon a platform in a good-sized room, and speak as though expressing the thought earnestly to an actual audience.

1. I ask you to consider fairly with me the proposition of preparedness on the part of the United States.

I would call your attention to what I regard as two very important considerations in this question: first, the desirability for a change of present conditions; second, the necessity for such a change.

Now, what in your opinion would be the wisest policy to pursue just at this time?

Several proposals for bettering conditions have been made. The first is reasonable and one that I would be willing to accept; the second, I consider impractical and would reject at the start; the third is ridiculously absurd and one that I would strenuously oppose.

2. There can be no delay; we must act and act immediately.

Behold a broad extent of territory with unlimited resources stretching from east to west.

Here on this very spot merged those tremendous forces which determined our nation's destiny.

Acres and acres of land have merely gone to waste.

The bright-winged bird flitted here, there, yonder, and was gone.

Five, ten, twenty years, but no news of his return.

Specter-like, a female figure glided among the shadows of the forest and was lost in its silent depths.

Instantly the great car shot forward, rounded the sharp curve at the end of the arena, and then — the crash.

Our schools, our shops, our firesides — all are vitally concerned in the outcome of this issue.

On the one hand, culture, refinement, unbounded opportunity; on the other, ignorance, selfishness, unspeakable degradation.

3. What is it that gentlemen wish? What would they have?

I know of no way of judging the future but by the past.

Are fleets and armies necessary to a work of love and reconciliation?

They are sent over to bind and rivet upon us those chains which the British ministry have been so long forging.

What have we to oppose them? Shall we try argument?

Have we anything new to offer upon the subject? Nothing.

We have done everything that could be done to avert the storm that is now coming on.

The war is inevitable, — and let it come! I repeat it, sir, let it come!

Gentlemen may cry, Peace, peace! But there is no peace.

I know not what course others may take; but as for me, give me liberty, or give me death!

EXERCISE VII. Express in the way that seems to you most appropriate the following ideas, which tend to require different forms of gesture:

1. Emphatic gestures.

In effective expression the guiding principle must be first, last, and always the thought.

The things required for prosperous labor, prosperous manufactures, and prosperous commerce are three: first, liberty; second, liberty; third, liberty.

You cannot, I repeat it, sirs, you cannot conquer America.

There is no alternative. I defy them, I defy them all.

If I were an American as I am an Englishman, . . . I would never lay down my arms, never! never! never!

2. Suggestive gestures.

In my native town of Athens is a monument that crowns its central hills — a plain white shaft. Deep cut into its shining side is a name dear to me above the names of men, that of a brave and simple man who died in a brave and simple faith.

Witness the veteran standing at the base of the Confederate monument, above the graves of his comrades, his empty sleeve tossing in the April wind, adjuring the young men about him to serve as honest and loyal citizens the government against which their fathers fought.

I catch another vision. The crisis of battle — a soldier struck, staggering, fallen. I see a slave scuffling through the smoke, winding his black arms about the fallen form, reckless of the hurtling death, bending his trusty face to catch the words that tremble on the stricken lips.

I see him by the weary bedside, ministering with uncomplaining patience, praying with all his humble heart that God will lift his master up, until death comes in mercy and in honor to still the soldier's agony and seal the soldier's life.

I see him by the open grave, mute, motionless, uncovered, suffering for the death of him who in life fought against his freedom.

I see him when the mound is heaped and the great drama of his life is closed, turn away and with downcast eyes and uncertain step start out into new and strange fields, faltering, struggling, but moving on, until his shambling figure is lost in the light of this better and brighter day.

3. Locative gestures.

See, on that hilltop a camp fire is burning.

There he stood statue-like as if transfixed on the spot.

He is the culprit on whom rests the blame.

Observe here the remarkable blending of light and shade and the minuteness of detail.

This picture has been an inspiration to generations of artists.

4. Imitative gestures.

He lifted his hand impressively in this way and the audience was thrilled.

It was a grotesque figure not more than so high.

A finger was placed to the lips and everyone understood.

It was a piece of ancient manuscript about so wide and so long, peculiarly inscribed.

After making many peculiar movements he crouched down thus, feebly extending his arms.

EXERCISE VIII. Practice gesture by the use of extracts from the speeches of great orators. Bits of famous eloquence furnish some of the most valuable material for gesture training. It is well to commit to memory notable passages from speeches of many of the great orators and make them available for gesture practice. The speeches of Henry W. Grady abound in word pictures, such as those quoted above under the head of suggestive gestures. They make a strong appeal to the imagination and are admirably suited for purposes of cultivating expressive gesture. The speeches of Robert G. Ingersoll furnish an abundance of similar material. The notable speeches of John M. Thurston, although of a very different nature, are equally excellent for this purpose. The student will be able to determine upon the material best suited to his needs by making himself conversant with the great orations of orators past and present.

CHAPTER V

THE BREATH

The majority of students who elect courses in public speaking with the view to becoming effective speakers, if called upon to express an opinion in regard to the importance of breath control in their work, will say that they are taking public speaking to learn how to talk, not how to breathe, and are for the most part indifferent to the subject. It is usually not until the teacher has taken the pains to point out that there can be no effective use of the voice without proper breath control that the student manifests any interest whatever in the subject.

In a recent debate one of the speakers, who had spent several months in preparation for the occasion, had such imperfect use of his breath that at the end of his fifteen-minute speech he became so hoarse that he was obliged to apologize to the audience for his "bad throat." Yet in the long course of his preparation it probably never occurred to the young man that the management of his breath would have anything to do with the effectiveness of his speech when the final test came.

Dr. Wesley Mills of McGill University, who has made a life study of the voice and is regarded as an authority upon the singing and the speaking voice, makes the following significant statement in regard to the importance of the breath in vocalization:

> The more the writer knows of singers and speakers, the more deeply does he become convinced that singing and speaking may be resolved into the correct use of the breathing apparatus above all else. Not that this alone will suffice, but it is the most important, and determines more than any other factor the question of success and failure. Breathing is the keynote with which we must begin, and to which we must return again and again.[1]

It is essential, therefore, that everyone who attempts to speak in public should know at least enough about the fundamental principles of the breath and its control to be able to use the correct method in his own work.

The nature of the vocal mechanism. The mechanism of the human voice may be said to constitute a wind instrument very similar in its construction to a pipe organ. The pipe organ has three essential parts — first, the reed which vibrates and produces tone; second, the bellows which furnishes the stream of air that causes the vibration of the reed; third, the hollow pipe that reënforces the tone produced by the passage of the air through the reed. In the human vocal apparatus the vocal cords are the reeds or vibrating parts; the lungs, the bellows or motive parts; and the trachea, together with the roof of the mouth and cavities of the head, the reënforcing or resonating parts.

Since the lungs receive the stream of breath and serve as reservoirs for it until it is sent forth to be converted into tone, they lie at the very foundation of all vocal processes. And the management of the breath as it is taken in and sent out from the lungs has more to do than any other one thing with the clearness and effectiveness of the voice.

---

[1] Mills, Voice Production in Speaking and Singing, p. 44.

The function of the ribs and muscles. The lungs are very elastic and, like the bellows of wind instruments, are capable of very marked expansion and contraction. They do not of themselves, however, furnish the motor power in the production of tone, but in performing their function are dependent upon the bones and muscles which surround them. The upper ribs, which are attached both to the spine and to the sternum, form a bony cage which completely surrounds the lungs, while at their base a very strong elastic muscle, the diaphragm, separates them from the abdominal cavity underneath. This muscular partition is arched across the body, with its concave surface downward, so that when it contracts it pushes against the stomach, liver, and intestines below, thus tending to form a cavity in the chest above and making room for the expansion of the lungs.

The ribs with their connecting muscles play a very important part in the breathing process. It is important to keep in mind the fact that the lungs are entirely passive in their action. It seems to be the idea of many people that the lungs are organs which are capable of functioning in some such manner as a strong muscle might do. This is not at all the case. They are exceedingly light and spongy substances that have no power of their own, but are merely agents, acting only as they are acted upon by the strong muscles and bony structure that surround them. It is these strong surrounding muscles and bony structures that are the real levers or power-producing instruments. When these levers act so as to increase the size of the chest, the air rushes into the lungs as it might into two flexible rubber bags, thus filling out the cavity that tends to be formed. Their action can be best understood by remembering that they are perfectly limp, sponge-like substances that serve merely as containers for the breath, and lie loosely in the chest so that they follow always the action of the walls that surround them.

The function of the lungs. It must be remembered that the lungs perform the twofold function of supplying the body with the air necessary to sustain life and also of furnishing breath sufficient for purposes of speech. Every teacher of physical culture emphasizes the importance of deep breathing for the general health of the body; and if the only function of the breath were to supply the blood with the necessary oxygen for this purpose, the whole matter might be dismissed with the single suggestion that we breathe deeply.

The breath as employed in speech. The employment of the breath for the purposes of speech, however, presents a distinct and peculiar problem. In the first case the breath is inhaled and exhaled constantly with no thought of conserving or sustaining it any more at one time than at another; while in the case of the breath employed in the production of tone it must be both taken in and given out in a different manner from that employed in the ordinary breathing process. The essential differences between the processes are two:

1. The speaker must be able to take in the breath more quickly than in ordinary inhalation and at such times as may be necessary.

2. He must be able to give out the breath more slowly than in ordinary exhalation and only in the proper amounts needed for good vocalization.

The speaker cannot depend upon taking a deep breath, using it until it is all expended and then stopping for another, for this stop may occur in the midst of an important phrase or even between the syllables of a word. He must be able so to manage his breath that he can take it quickly at the natural pauses in speech, and conserve it in such a way that it will be given out gradually and never all at once. This necessitates complete control of the muscles that govern the inhaling and exhaling processes. This control can best be understood by examining the different methods that may be employed in breathing. As has already been pointed out, more air is needed for purposes of speech than for ordinary breathing; so, in order that the lungs may have additional room in which to expand, it becomes necessary to secure an expansion of the walls which surround the lungs. This expansion may be accomplished in three different ways.

Clavicular, or upper-chest, breathing. First, expansion may be gained by what is known as the "clavicular," or collar-bone, method of breathing. In this method there is an attempt to gain the additional space for the expansion of the lungs by the action of the upper chest, practically unaided by the muscles farther down. This is accomplished by raising the breastbone upward and outward and lifting the whole upper structure of the trunk. The result is that the upper ribs, together with the weight of the collar bone, the chest muscles, and the arms, must be raised with each breath. As the chest is cone-shaped, this attempt to gain expansion at its smallest point requires unnatural effort. This method of breathing may be easily observed in individuals who lift the shoulders and upper chest in taking a deep breath and who experience fatigue with the slightest exertion, such as rapid walking or climbing a flight of stairs. People who employ this method have no reserve power either for speaking or for normal activities. The breath comes short and quick and appears to be entirely expended before a new breath is taken. This lack of breath support is not always apparent in ordinary conversation, but is readily observed when the necessity for more sustained utterance makes a reserve power of breath essential. It is very common with persons who are accustomed to wearing tight clothing about the waist. The lower ribs and abdominal muscles become cramped and unaccustomed to expand and contract in their natural way, and the whole breathing process is improperly forced into the small apex of the chest. The result is an insufficient supply of breath for purposes of speaking and frequently permanent injury to the health.

This type of breathing is very often due to carelessness with one's carriage. The person stands or walks in a slovenly manner, the shoulders droop, the chest is caved in, the normal breathing muscles of the lower trunk become inactive, and upper-chest breathing is the result.

One of the worst cases of this kind that have come to my attention was that of a student who had lived on the farm and had been accustomed to an abundance of fresh air and wholesome exercise. Yet his method of breathing was so poor that when he attempted to speak from the platform his tone was little more than a whisper. The voice was extremely husky and the breath short and labored. On examination it was found that there was no physical defect other than that of letting the chest fall in and allowing the shoulders to become stooped through carelessness. Upon being advised to stand erect and to practice the use of a few simple exercises in deep breathing, the student made rapid improvement in vocalization.

The speaker, above all others, should avoid lax habits of this kind. The chest should be held high, the head erect, and the correct breathing muscles employed at all times. One cannot hope to employ proper methods while speaking in public if the habits of everyday life are lax and careless.

The upper-chest method is to be thoroughly condemned, since it is harmful in its general effects. Not only is it inadequate and exhausting for purposes of speech but it usually affects the quality of the voice in some unpleasant way, such as making it breathy, harsh, or throaty.

Costal, or rib, breathing. The second method of breathing, commonly known as "costal," or rib, breathing, is a lifting of the lower ribs by means of the intercostal (interrib) muscles. Unlike the upper ribs the lower ones are not attached to the breastbone and therefore are free to move outward, giving greater opportunity for the expansion of the lungs. Also, the upper ribs are covered with a heavy layer of muscles and fat, which renders them rather inflexible, while the lower ones bear a less weight of tissue and move outward much more readily. The intercostal muscles exert a strong leverage upon these free lower ribs; and by their action the ribs are lifted upward and outward, giving a lateral expansion to this part of the chest much greater than is possible higher up, where the surrounding ribs are firmly attached to the spine and to the breastbone. This method of breathing is less exhausting than that of lifting the shoulders, and yet it is not altogether satisfactory, inasmuch as it consists chiefly in the action of the intercostal muscles and brings into play only a part of the organs that should be employed in the breathing process. It is only as it is used in conjunction with the third method that it becomes effective.

Abdominal, or central, breathing. The third method of breathing, known as "abdominal," or central, breathing, is the most effective, since it consists of action not around the lungs, as in the costal or clavicular method, but directly underneath, where the greatest power is capable of being exerted. When the lungs are to be filled with air, the most natural way to make room for their expansion is by the lowering of the flexible diaphragm underneath. As this muscle contracts it comes down from its arched position, thus giving considerable room above for the expansion of the lungs, while at the same time it pushes the viscera downward and outward, causing a marked expansion of the front wall of the abdomen. It is this particular action that is a sure indication of whether or not a person's breathing method is correct. By taking a deep breath, with one hand resting on the upper chest and the other just below the breastbone, it is easy to detect whether one is using the right breathing method.

Correct breathing for voice production. The action of the diaphragm and of the abdominal muscles is usually accompanied by the costal expansion of the second method, whereby the lower ribs are lifted and the breastbone is thrust outward, causing a general enlargement of the chest and affording the freest possible expansion of the lungs. This action is the most natural and is accomplished with the least amount of friction, and consequently the least expenditure of energy, of any of the methods that may be employed in breathing. There is no strained or forced movement of the parts, as in upper-chest breathing. The organs all tend to move in the line of the least resistance, giving the greatest freedom and at the same time the greatest power and control possible for purposes of speech.

The exact nature of the breathing process. The breathing process, commonly known as respiration, consists of two acts — inspiration and expiration. In the abdominal method of breathing the diaphragm presses downward against the viscera, and the abdomen is distended by an entirely active process; that is, the diaphragm being a very strong and tough muscle has the power of contracting vigorously, thus serving as the motor force in the act of inspiration. Then when once the lungs have been filled and the air begins to pass from them, the pressure against the surrounding organs is released, and the diaphragm, abdomen, and lower ribs fall back to their natural position without muscular effort. This constitutes the act of expiration and, unlike inspiration, is a passive process. It is the speaker's knowledge and use of these two processes that determine more than anything else the effective use of his breath in voice production.

Function of tidal and complemental air. The air usually taken into the lungs with a single breath is called *tidal air*, and for the purpose of supplying the body with oxygen this tidal air is sufficient. But if a part of the air breathed is to be used for the purpose of producing tone, more air is required, and this added amount is called *complemental air.* Now for purposes of speech, only the complemental air should be used. The tidal air should be held as a reserve in the lungs. A very common fault of untrained speakers is an attempt to use this reserve air for purposes of vocalization, with the result that there is not sufficient breath to support the tones, and the speaker appears to be expending constantly nearly every ounce of energy. And then to compensate for the lack of the necessary breath, there is a severe straining of the muscles of the throat in an attempt to make the voice-box perform that function without the sufficient supply of breath. The speaker can continue for only a short time in this way until the constriction of the throat causes a harshness of the voice that is unpleasant, and often painful, to listen to.

Properly controlled breath fundamental. The amount of air contained by the lungs varies greatly. In normal breathing it is only about twenty-five to thirty cubic inches, while in very deep breathing it may be increased to one hundred cubic inches or more, depending upon the elasticity of the chest. And while, as we have seen, more air is usually required for vocalization than for normal breathing, it is a great mistake to suppose that the public speaker must breathe constantly to the full capacity of his lungs. The prime essential of effective vocalization is not a large amount of breath, as is often supposed by untrained speakers, but rather *a moderate amount of breath properly controlled.*

How satisfying it is to listen to a speaker who has such perfect control of the breath that there appears to be always a great deal more held in reserve than is needed, and the voice-box seems merely an instrument that is being freely played upon by the stream of breath coming from the lungs! Indeed, there is hardly any resource of the public speaker more to be desired than that "splendid reserve" which affords always a sense of mastery.

In order that the exact action of the breath may be observed and understood, I give here two breathing records recently made in the Psychological Laboratory of the University of Wisconsin.

Diagram I

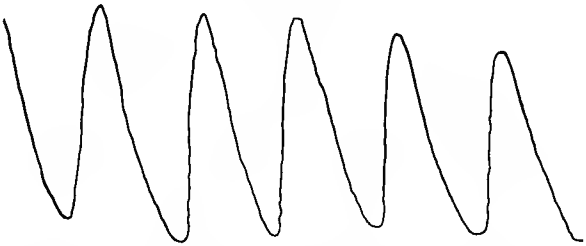


Diagram I shows the action of the breath in normal breathing. It is a record taken of my own breathing while I was sitting quietly with the eyes closed. The record was made by means of the pulmograph, a very delicate instrument which records the slightest expansion or contraction of the lungs in breathing and speaking. In each instance the downward stroke shows the action of the breath in inhalation, and the upward stroke its action in exhalation. In this record the breath was not employed for vocalization. It was merely inhaled and exhaled in a normal way. It is interesting to observe that all the breaths are of about equal length, and that no difference can be observed between the lines that show the inhalation of breath and those that record the exhalation.

Now let us compare with this a second diagram, showing the action of the breath when employed in speech.

DIAGRAM II

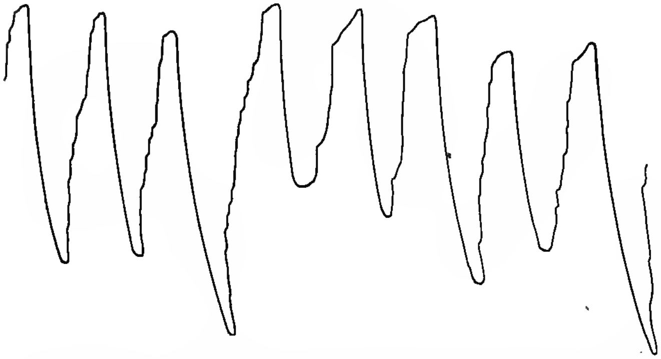


Diagram II is a record taken of my breathing while in exactly the same position as in the first instance. Here the breath was employed for purposes of vocalization. I spoke a paragraph from an oration of Robert G. Ingersoll, using much or little breath as the expression required, and controlling it so that there was no improper intake of breath in the midst of phrases.

If we compare this record with that of Diagram I, the following differences are apparent: in the speaking record the lines indicating the inhalation show that the breath was taken more quickly than in the breathing record, that inhalation occurred at less regular intervals, and that the breath was held in reserve and used little by little throughout each phrase as the expression demanded. This shows clearly the problem of breath control.

When a knowledge of how the breath may be controlled and of the function of the various organs of breathing has been acquired, there remains only the proper development of these organs so as to secure their greatest efficiency for purposes of speech. For the public speaker the prime essential is *the ability to control the muscles of expiration.* The speaker who is always short of breath does not understand this very important principle. Instead of conserving the breath by using it little by little as his speaking demands, he uses it prodigally and often finds it entirely expended in the midst of an important phrase. Then he must stop short for more breath or else call upon his reserve of tidal air to complete his expression. This is very common with schoolboys, who declaim just as many words as they are able to utter with one breath, then lift the shoulders high, take a long, deep breath, and proceed again in the same manner. In order to manage the breath properly, the speaker must be able to take it in quickly at the natural pauses in speech and to give it out sparingly by means of the restraint exerted by the muscles that control expiration. This can be accomplished by the practice of simple exercises that give complete control of the breathing muscles.

I have purposely avoided giving here any great number of detailed exercises for securing breath control. The exercises are limited and are of a very simple nature.

They are arranged in a graduated series, each one preparing the way for the next. They should be used in the order given, and an attempt should be made to gain a mastery of each step.

In youth the breathing muscles are elastic and yield promptly to training. This fact makes practical training by means of breathing exercises particularly profitable for young people of college age. Indeed, students are often able to make amazingly rapid progress in gaining control of their breathing muscles when the work is done conscientiously. In order to gain the best results two things, however, are absolutely essential:

1. A clear understanding of the purpose of each exercise and how it is to be used.
2. Consistent daily practice until complete control of the muscles is gained.

Half-hearted practice is time wasted. Definite results can be gained only by practicing the exercises with care for short periods and at regular intervals. A few minutes of painstaking practice each day, preferably at a time when mind and body are alert, will bring sure and certain results. It is altogether important to be sure that the exercises are being used correctly; then when once the right conditions have been established they should be practiced at regular intervals until abdominal breathing becomes a habit.

The following exercises, if practiced with a clear understanding of details, will be found entirely adequate for the average speaker. The student who has any serious difficulty with his breathing should apply to his instructor for special advice and direction.

PRACTICAL EXERCISES FOR GAINING BREATH CONTROL

Exercise I. Lie flat on the back upon a sofa or, better still, upon the floor, with the head on the same level as the rest of the body. Let the palm of the right hand rest upon the upper chest and that of the left hand upon the front wall of the abdomen just at the waist line. In this position inhale slowly through the nose for about eight seconds. Then open the mouth and exhale slowly for an equal length of time with an aspirate *h* sound.

Purpose. To establish correct abdominal breathing by gaining expansion at the center of the body. As the breath is taken slowly into the lungs, the diaphragm should push against the viscera, causing a bulging outward at the waist line. If the student finds this expansion to be at the point where the right hand rests upon the upper chest, his breathing is wrong. The exercise should be repeated again and again until he feels a definite expansion at the waist line.

Exercise II. Sit erect in a chair with the feet flat on the floor. Do not lean against the back. With the palm of the right hand upon the upper chest and that of the left hand upon the front wall of the abdomen, practice inhaling and exhaling exactly as in Exercise I. There must be *positively* no raising of the shoulders in taking this exercise. If the student is uncertain about the action of the shoulders, he should sit before a mirror and observe carefully whether the shoulders remain in one position both while inhaling and while exhaling. When this has been accomplished the exercise should be repeated in a standing position. This is particularly valuable, since it is more difficult at first to get abdominal expansion in a standing than in a sitting or lying position.

Purpose. To establish correct abdominal breathing by carefully avoiding improper action of the upper chest.

Exercise III. Resume the sitting position used in Exercise II. Inhale slowly till the lungs are comfortably full of air. Retain the breath for five seconds and exhale slowly with an aspirate *h* sound. Repeat the exercise, holding the breath ten seconds, then fifteen, and then twenty.

Purpose. To feel the gradual contraction of the diaphragm during inhalation and its influence upon the abdominal muscles, also the definite tension of the diaphragm while the breath is being held and the gradual relaxation as it is allowed to pass out of the lungs.

Exercise IV. Retain the position of Exercise III and inhale slowly in the same manner. Hold the breath for three or four seconds. Exhale quickly with an aspirate *h* sound.

Purpose. To feel the quick action of the diaphragm as it goes back to its normal place after being held down in a tense position for several seconds.

Exercise V. Same position as in Exercise IV. Inhale quickly. Exhale slowly with a very gradual relaxation of the diaphragm.

Purpose. To make the diaphragm relax very slowly and steadily as the air passes out of the lungs. This exercise is of the greatest importance, as the conditions are the same as in speaking, and it makes necessary complete control of the muscles of exhalation. The first four exercises prepare the way gradually for this one. The exercise should be practiced carefully many times until the ability to take in breath quickly and give it up sparingly, as is necessary in speaking, becomes a habit. The essential thing is to be able to control the breath in this way unconsciously.

Exercise VI. Same position as in Exercise V. Inhale slowly. Exhale with quick unvocalized impulses of short *a-e-i-o-u* (that is, pronouncing *a* as in "at," *e* as in "end," *i* as in "it," *o* as in "on," *u* as in "us"), pausing a second or two after each impulse.

Purpose. To gain control of the diaphragm, as is necessary in vigorous speaking. After the student becomes able to use the diaphragm with sharp aspirate impulses upon short vowel sounds, the exercise may be used in different ways, as:

1. Repeating the exercise by vocalizing short *a-e-i-o-u.*
2. Substituting for short vowel sounds the numerals *1-2-3-4-5*.
3. Reading or reciting passages of a vigorous nature that require a sharp action of the muscles of expiration.
4. Using the same exercises in a standing position, employing all the conditions of breath control that are necessary for an effective public speech.

CHAPTER VI

ENUNCIATION

After the student has gained control of the muscles that regulate his breathing and is able to use his breath economically, he will naturally turn his attention to the chief end for which this control has been sought, namely, clear and distinct speaking. This is commonly known as enunciation. We find that enunciation and pronunciation are generally used synonymously. It is true that they are so closely allied that for practical purposes they can hardly be separated, yet each has a certain significance that should be understood.

Enunciation and pronunciation defined. Pronunciation, in its strictest sense, is the *correctness* with which articulate sounds are uttered; while enunciation, according to Webster, is the "mode of utterance or pronunciation, especially as regards *fullness* and *distinctness* of articulation." For example, "get" called "git"; "tremendous," "tremenjus"; "address′," "ad′dress"; and "film," "fillum" are matters of correctness, or pronunciation. While in cases in which the sounds are all correctly given, the accent properly placed, and the syllables correctly divided, and yet in which the utterance so lacks in clearness that the general effect upon the ear is that of a blurring of sounds, it is a matter of fullness and distinctness, or enunciation. And this, as we shall see, applies not only to individual words but very often to one's entire mode of utterance.

Clear enunciation is one of the most important considerations of the speaker. If his speaking is to be thoroughly effective, he must be able to speak not only with correctness but also with fullness and distinctness. There are many faults of the public speaker that will be overlooked, but the one that is unpardonable is *not to be heard.* In fact, there is little that is worse in public speech than slipshod utterance. What is so satisfying to an audience as a mode of utterance that is always so full and distinct that it gives pleasure to the hearer and is easily heard in any part of an auditorium whether holding five hundred or five thousand people?

The causes of poor enunciation. The causes of poor enunciation are numerous. Sometimes there are defects of the articulating organs that make it impossible to utter articulate sounds with distinctness, and *s* becomes *eth*, *th* becomes *d*, and the like. Difficulties of this kind, even though due to physical defects, can in some cases be overcome by the practice of exercises of the right kind; while in others the skill of a surgeon is required before good enunciation is possible. Then again it is ignorance of what the enunciation should be that is the cause of the defect, as with persons whose enunciation is boorish because they have never known anything more refined. Or it may be due chiefly to imperfect control of the breath. But in a very great many cases, if not in the majority of them, it is sheer carelessness. Probably most persons who speak with the mouth not more than half open, who chop off their syllables, or who mumble half under the breath, do so because they have never taken the pains to speak any other way. Surely the speaker who said, "My tex' may be foun' in the fif' an' six' verses of the secon' chapter of Titus; an' the su'jec' of my discourse is the Gov'ment of ar Homes" had no other excuse for his slovenly mode of enunciation than that of carelessness.

There is no excuse for anyone (if he is without vocal defect) who fails to enunciate in a distinct, clean-cut fashion that is pleasing to listen to. Perfect enunciation is one of the most priceless possessions that a speaker can have, and it is one that any speaker may have if he is willing to do the work necessary to gain it.

The foundation of good enunciation. We have seen how the vocal cords stand passively at the top of the trachea ready to be played upon like the strings of a musical instrument. We have seen also how the stream of breath may be applied to them in such a way that only breathy, half-vocalized tones result, or how it may be so applied that each tone produced is full, rich, and possessed of good carrying power. But a clear, carrying tone will not insure good enunciation. It is altogether desirable, but something more is necessary. Perfect enunciation depends upon the manner in which this clear tone when produced is applied to individual sounds or syllables by the articulating organs, the aim being at all times to gain *fullness* and *distinctness* of utterance. This makes it necessary to understand something of the elementary sounds of our language and of the organs that are employed in the enunciating process. A clear idea of this may be gained from the system of Alexander Melville Bell, which we take up later in this chapter.

We find that it is the ability to adjust the organs to the right positions and to use them properly that determines the quality of one's enunciation. The thick-tongued speaker in uttering the sound of *t* has no agility of the tongue, and the result is *t* enunciated as though it were *th-ee*. Another may not have the control of the organs necessary to formulate *s* sounds. Instead of using the teeth as a kind of sieve for the breath, he slightly thrusts the tongue between them, so that "yes, sir" becomes "yeth, thir"; "sixteen," "thixteen"; "seventy-six," "theventy-thix."

In the case of persons who have no vocal defects, but merely loose vocal habits, it is necessary to gain control over those organs that are not accustomed to function properly before definite improvement in enunciation is possible. But almost everyone who enunciates poorly does so, not because of weakness of the organs or of inability to use them but, as has already been suggested, because of ignorance of what good enunciation should be or because of mere lax habits of speech.

Good enunciation does not imply loudness. Some people have a vague idea that they are speaking clearly if they make a great deal of noise; so they use big, blustering tones, with occasional shouts for emphasis, and believe their speaking to be effective. Indeed, there seems to be no more common misconception among untrained speakers than that all speaking, in order to be effective, must be loud. They do not seem to understand that loud speaking that is merely a vociferous garble of sounds is no better than quiet speaking of the same kind — in fact, that it is even worse. Neither employs good enunciation, and the former is usually the more objectionable inasmuch as it is harder on those who have to listen to it.

A striking example of this occurred not long ago in an intercollegiate debate. The speaker used a tone of voice that was loud enough to have easily filled a room four times the size of the one in which he was speaking. He spoke at a terrific rate, and his syllables and words were so slurred and blurred that the impression made by his delivery was that of one continuous "sputter." From all appearances he seemed to think that his speaking was tremendously effective. From the standpoint of the audience, however, the speech was an almost complete failure, for it was only with much effort that they were able to follow even the drift of his talk.

If public speakers could all be made to understand that loud speaking is not necessarily clear speaking, there would be vastly more effective public speaking than there is at the present time.

The important thing is not *loudness* but *distinctness*. This is clearly shown by the work of the actor who trains himself until his enunciation is brought to such a degree of perfection that his most quiet word, even though it be a whisper, can be heard distinctly throughout the largest theater. The public speaker does not ordinarily need to acquire as great skill in employing delicate shades of tone and color as does the actor, but he should by all means cultivate a distinctness that is satisfying to the audience and a refinement of articulation that is pleasing.

In this, as in most other things that the speaker must give attention to, "Sunday manners" are not of much consequence if he is slovenly all the rest of the week. The person who is indifferent to his enunciation in his everyday mode of speech will be likely to speak very much the same when he appears in public. If good enunciation is to be cultivated at all, it must be employed in all speaking, whether public or private, so that clear speaking becomes a habit. It can never be used successfully as an ornament merely for special occasions. It should be made rather a very useful, everyday tool, that will be of great service in ordinary conversation as well as in formal public address.

Common faults of enunciation. Two common faults of enunciation are that of the lax and that of the overprecise — the "don't care" style and the "affected" style. The one is a careless, slipshod mode of utterance which gives no attention to any sound that does not find its way out of the mouth easily. Many sounds and syllables are slurred over, elided, or even dropped out altogether. For instance, "question" becomes "kwesyun"; "generally," "gene'lly"; "particularly," "partic'ly"; "government," "gov'ment"; "gentleman," "gen'lman"; "geography," "j'ogerfy."

The other, the overprecise mode of enunciation, goes to the opposite extreme, and every sound and syllable is made to stand out with a prominence that is almost painful to listen to. In this there is no lazy slurring, but, what is quite as objectionable, each syllable is made to stand out as baldly as the articulating organs can make it, thus: "gen′ er′ al′ ly′," "par′ tic′ u′ lar′ ly′," "com′-pet′ i′ tor′," "dif′ fer′ ent′," "ob′ jec′ tion′ a′ ble′." The speaker enunciates as if it were necessary to give to every syllable a special stress and an equal prominence to all.

This cannot but be offensive to the ear. In fact, it is even more objectionable than the careless mode of utterance, for it not only violates the principle of economy of attention but is a form of affectation that, to most people, is disgusting.

The aim in attempting to acquire good enunciation should be to avoid either of these two extremes, and to use a pleasing medium that will impress the ear of the listener as being neither loose nor overdone, but just what cultivated speech should be.

The same principle true of the enunciation of consecutive words. It is necessary to exercise the same care in securing distinctness in the utterance of consecutive words as of sounds and syllables. The enunciation of several words by "chewing up" the syllables, as if it were almost a single word that the speaker is trying to utter, is very common. Who has not heard, "Won' che go?" for "Won't you go?" "I don' know" for "I don't know"; "Wha' che goin' a do?" for "What are you going to do?" Then there is the other extreme, in which the enunciation is so overdone that the words are not merely well separated but are each followed by an affected *ah* sound. Thus we hear, "Won't-ah you-ah go-ah?" "I don't-ah know-ah."

Choppy and lazy modes of utterance. Along with this are two similar extremes: that of the speaker who snaps off words and phrases with an abruptness that greatly annoys one after listening to it for a short time, and that of the speaker who drags his utterance till the monotony of his speech seriously affects one's interest in what he is saying. The first fault arises not from the speaker's attempt to enunciate well, but rather from a fixed habit of choppy speech. With some people it is a matter of abrupt pronunciation of individual words, with little regard for their quantity, meaning, or position in the sentence; with others it is an abruptness occurring at the end of almost every phrase with a regularity that is decidedly detrimental to the thought.

The second fault is the result of a lazy use of the organs of articulation. There is no sharpness of contact of tongue, teeth, or lips, which is so essential to good articulation. Many individual sounds are unduly prolonged, and we hear for "liberty," "libert-e-e"; for "nation," "nation-n-n"; and sometimes it is a similar dragging of syllables and words, until the monotony becomes almost intolerable.

It would be difficult to say which of these faults is the more objectionable. Lazy speech is always tiresome, and choppy speech becomes after a time no less monotonous. It strikes the ear with a harsh regularity that is often harder to listen to than dragging tones, which have, at least, the virtue of a somewhat soothing effect.

A mode of enunciation that is overprecise or lax, choppy or slow, is usually a fixed habit that requires the same persistent effort to eradicate as does an improper habit of breathing or vocalization, and one to which nearly every student of speaking needs to give some attention. The beginner who employs thoroughly good enunciation is rare. There is usually a laxness, slowness, or "choppiness" of speech that has to be overcome by careful practice of some kind. In the case of very bad habits that have been long fixed, hard work for weeks, and sometimes for months, upon definite exercises is necessary. In other cases just the effort taken to enunciate distinctly, both in public speech and in conversation, is all that is needed. But every beginner should give the same careful attention to distinct enunciation that he would give to correct breathing, if necessary. It is altogether essential to effective speaking.

How to acquire good enunciation. The first step toward securing good enunciation is to learn to open the mouth. The utterance of sounds and syllables with stiff jaws gives little freedom, either to the organs with which the tone is produced or to those with which the tone is molded into syllables. They are more or less cramped, and the speaker labors under very apparent difficulty. All of this has to be obviated by getting the mouth open and giving the different organs an opportunity to act. Let the student attempt to speak with jaws tense and teeth close together and then with jaws free and the mouth well open, and he will at once see the necessity of opening the mouth for speaking. If he has a noticeably stiff jaw definite exercises may be necessary. Then when there is freedom of all the organs that play a part in the articulating process, it is well to train them in producing the various individual sounds.

Exercises in the utterance of individual sounds are of much value in rounding out and giving a certain finish to one's enunciation. And then enunciation may be further improved by the practice of exercises in which all the sounds are employed. Careful enunciation of the vowel sounds and of the vowels and consonants in combination will accomplish this end.

The classification of vowel sounds made by Professor Alexander Melville Bell is the most authoritative and probably the best suited for the cultivation of enunciation by means of the free and open elements of our language.

Bell's Vowel Chart

Height of Tongue	Back of Tongue		Middle of Tongue	Front of Tongue	Muscular Action of Tongue
High	oo — pool			e — eel	Tense
	oo — pull			i — ill	Lax
Medium	o — pole	u — dull		a — ale	Tense
			a — ask	e — ell	Lax
Low	a — awl			a — air	Tense
	o — doll	a — ah	e — err	a — an	Lax

In order to gain an exact muscular impression of each vowel sound, there should be for each a definite formation of the articulatory organs and an attempt to observe just how each sound is formed, whether by the front, middle, or back of the tongue. Then the sounds may be practiced in combinations, thus:

ah — an — ale — eel — pool — pull — pole — awl — ah

Attention should be given in this practice to three things:

1. Practice in combinations of this kind should begin and end with a low-position vowel.

2. An attempt should not be made to do the principal work of enunciation with the lower jaw.

3. There should always be good breath support for every tone.

The practice of individual sounds should include also the correct formation of the consonants; and it is usually advantageous to practice vowels and consonants in combination. Clear enunciation of consonant sounds depends upon the action of one articulating part against another. This should be done with precision and yet with delicacy of touch. In this the tongue is the determining factor, and particular attention should be given in practice of this kind to its cultivation. It should be rendered free and agile, so that in the enunciatory process there is none of the thick-tongued mode of utterance common with untrained and slovenly speakers. Let the student practice such combinations as "ah-ta-ta-ta," working for agility of the tongue and for that definiteness and yet delicacy of touch which is characteristic of good enunciation.

When a mastery has been gained over individual sounds, their use as they are combined into syllables should be given attention. All syllables have a certain individuality that cannot be disregarded in correct utterance. When they are jumbled together so that "statistics" becomes "st'istics"; "correct," "c'rect"; "generally," "gen'ly"; "really," "ree'ly," it is exceedingly annoying to a discriminating ear. Yet, while the syllables do have an individuality that makes it necessary to give to each a certain clear and definite touch with the voice, it is quite as important to remember that they have also a relationship that makes it necessary for them to be properly linked together, in order that they may not stand out in a way that makes the joints seem to be always protruding. It is the word as a whole, with all its parts clearly uttered yet carefully linked, that must always be the ideal of the cultivated speaker.

Then the larger groups, the words as they are combined into phrases and clauses, require the same careful practice in distinct utterance as do the individual sounds and syllables. Consecutive words must not be jumbled together in slovenly fashion. They must be properly related, while at the same time retaining their individuality just as do the syllables of which they are composed.

The speaker who is anxious to perfect his enunciation will do well to keep in mind the fact that clear speaking is a matter of habit more than anything else and that, if mastery is to be gained, good enunciation must be cultivated and employed at all times and not merely for special occasions. This is a matter of great importance to teachers in our public schools, inasmuch as the influence of the teacher over the pupils, in this respect, is very great. Pupils are likely to imitate the mode of utterance of their teachers, and often excellent enunciation is gained in the classroom merely by imitating a teacher who employs at all times clear and distinct speech.

The commercial importance of clear speaking. It is interesting to note the emphasis that is being placed upon clear speaking in the commercial world at the present time. Recently one of the largest business houses in the country issued a set of instructions to its employees. In these instructions one demand upon which great stress was laid was that all persons employed by that firm should at all times use distinct speech. It was made imperative that customers should not be annoyed by clerks who could not be heard across the counter or whose replies to inquiries over the telephone were always indistinct and unsatisfactory; in short, that every employee who expected to hold his place with that firm should at all times employ clear and businesslike speech.

We find that the demand for clear speaking is found in nearly every commercial field at the present time. Employees are rapidly coming to realize its value, and those who seek positions of responsibility soon discover how important it is as a commercial asset. No longer is it possible for persons in responsible positions to speak in "just any way that it happens." Conditions are now such that they demand clear and effective speech, and this necessitates a mastery of the principles of good enunciation.

PRACTICAL EXERCISES IN ENUNCIATION

Individual Sounds

Exercise I. Work for a definite muscular impression of each vowel sound by means of such combinations as the following from Bell's vowel chart:

1. ah — ale — eel — pool — pole — awl.
2. awl — pole — pool — eel — ale — ah.
3. awl — pull — pool — eel — ill — ale — ell — air.
4. ah — an — ell — ale — ill — eel — pool — pull — pole — awl — ah.
5. ah – ah – ah – o – o – o – e – e – e – o – o – o – ah – ah – ah.

e – e – e

o – o – o   o – o – o

6. ah – ah – ah   ah – ah – ah.

Exercise II. Work for precise and delicate touch on the following vowel and consonant combinations.

1.
ah — ta–ta–ta
ah — ba–ba–ba
ah — pa–pa–pa
ah — ka–ka–ka
ah — pa–ta–ka
ah — ka–pa–ta
ah — da–ba–ga
ah — ga–ba–da

2.
ah — ta–ta–ta — tar
ah — ka–ka–ka — kar
ah — pa–pa–pa — par
ah — ba–ba–ba — bar
ah — da–da–da — dar
ah — fa–fa–fa — far
ah — na–na–na — nar
ah — ma–ma–ma—mar

3. tah — dah — lah — pah — bah — fah — vah — mah

Syllables

Exercise III. Enunciate the following words, bringing out each individual syllable distinctly, yet linking them all properly.

1. The following are dependent upon teeth and tongue:

accredited, education, stupendous, tremendous, credulous, arduous.

thither, thence, thine, thin, throne, writhe, wreath, tithe, booth, scythe, with, though, blithe, æsthetic, athletic, mathematics.

persist, cease, decease, effervesce, resuscitate, reminiscent, statistics, statistician, schism, scenic, height.

seize, quiz, disease, chasm, casualty, casual, casuistry, azure, leisure.

2. The following require definite action of the tongue:

parallel, eligible, all, law, lawful, lawless, lowly, lily, lilting, elegant, liable.

error, rare, horror, mirror, rarely, mirroring, wither, whither.

3. The following require precision of the lips and teeth:

support, supplant, purport, perplex, poplar, popular, pulpit, people, plump, plumb, plow, probable, probably, probability.

being, beaming, ebony, ebbing, rubber, rubbing, robber, rabid, corroborate, proper, proposition, biblical.

vivid, vivacity, vivacious, irreverent, irrelevant, dive, divide, divisible, revival.

fifth, effort, nymph, fifteenth, fiftieth, triumph, physical, effervescent.

witch, which, whist, what, wheat, whole, thwart, unholy, wholesome, wholesale.

4. In the following the palate and throat play an important part:

judge, edge, ridge, jug, egg, go, get, give, dirigible, prejudice, jugular.

choir, chorus, quarrel, querulous, curious, pique, quick, exquisite, creak, asked, kept, tact, attacked, cracked, skate, chick, cheek.

5. In the following the nasal cavities have an important influence:

mammal, animal, memorable, murmur, mimic, emblem, mechanic, romantic.

knowledge, known, knead, king, hang, lung, going, arctic, article, articulate.

WORDS AND COMBINATIONS OF WORDS

Enunciate the following sentences with careful attention to consecutive words.

1. Sink or swim; live or die; survive or perish; I give my heart and my hand to this vote. (Avoid saying, "Sink'er swim; liv'er die; serviv'er perish.")

2. What will he do? When will he go?

3. I am glad that my weak words have struck but thus much show of fire from Brutus.

4. Rich gifts wax poor when givers prove unkind.

5. Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue; but if you mouth it, as many of your players do, I had as lief the town-crier spoke my lines.

6. They met me in the day of success; and I have learned by the perfectest report, they have more in them than mortal knowledge.

7. That but this blow
Might be the be-all and the end-all here,
But here, upon the bank and shoal of time,
We 'ld jump the life to come.

8. Better be with the dead,
Whom we, to gain our peace, have sent to peace,
Than on the torture of the mind to lie
In restless ecstasy.

9. Things bad begun make strong themselves by ill.

10. My way of life
Is fall'n into the sear, the yellow leaf;
And that which should accompany old age,
As honour, love, obedience, troops of friends,
I must not look to have; but, in their stead
Curses, not loud but deep, mouth-honour, breath,
Which the poor heart would fain deny, and dare not.

CHAPTER VII

PRONUNCIATION

The importance of correct pronunciation for the educated person cannot be overestimated. In public speaking it is indispensable, for the mispronunciation of a few common words which everyone ought to know marks the speaker at once as either deficient in scholarship or slovenly in method. No fault of the public speaker is more readily observed or more severely condemned by an intelligent audience than that of careless pronunciation.

The student of speaking cannot be too painstaking in perfecting himself on this side of the work. He should exercise the same care with his pronunciation in speaking that he would with his spelling or punctuation in writing. Indeed, those who will judge him by his spelling or punctuation will likely be few compared with those who will pass judgment upon him by the way in which he pronounces common English words. It behooves him, therefore, to become as proficient as possible in his pronunciation.

Pronunciation defined. Pronunciation is the correct utterance of words in four particulars:

1. Correctness of the vowel sounds, as "get," not "git"; "since," not "sence."

2. Correctness of the consonant sounds, as "profuse," not "profuze"; "exit," not "egzit."

3. Correct division of words into syllables, as "vow el," not "vow'l"; "elm," not "el lum."

4. Correct placing of the accent, as "entire′," not "en′tire"; "or′deal," not "orde′al."

If words are properly uttered in these four respects, the pronunciation is perfect. But how rarely do we hear a speaker who is able to pronounce with accuracy even the common words of our language!

The writer recalls having heard a Chautauqua lecture by a member of Congress, and having been surprised to hear the speaker in the course of an hour's address mispronounce no less than a score of common words that every schoolboy ought to know. Such instances as this lead one to believe that the educator was right who declared pronunciation to be the most neglected subject of education. Surely, if anyone ought to give careful attention to pronunciation, it is the public speaker, whose utterance is subject constantly to the criticism of his audience.

The principle of the economy of attention, set forth by Herbert Spencer in his "Philosophy of Style," is altogether important for the public speaker. The aim of the speaker should be, in the parlance of the actor, "to get his thought across" with the least possible effort on the part of the listener. The importance of this principle in pronunciation is obvious. If the speaker pronounces words incorrectly, it is more or less annoying to his hearers, as it unconsciously draws attention from his message to the mechanical form by which that message is being conveyed, thus violating the very important principle of economy of the listener's attention. The speaker must remember that pronunciation is merely one of the instruments for conveying thought, and that whatever calls the attention of the hearer away from the thought to the instrument is objectionable.

The aim of the public speaker should be always to pronounce with accuracy and careful discrimination, but never to be so precise as to seem affected or pedantic. Such overnice pronunciation as "picture" pronounced "pict-ure"; "virtue," "virt-ue"; "fortune," "fort-une," with each syllable given an affected prominence, is always more or less disconcerting to an audience, and is as much to be avoided as the careless forms "picher," "virchoo," "forchoon." Neither the overdone nor the slovenly manner of pronunciation, but a pleasing medium between these two extremes, is the ideal.

Moreover, mispronunciation, especially the mispronunciation of everyday words, always tends to lower the speaker in the estimation of his audience. They feel that it is the business of the public speaker to know good pronunciation and to employ it in his work.

Unusual pronunciation should be avoided. Unusual or striking pronunciation should, as a rule, be avoided. It has the same distracting effect as pronunciation that is wrong. Some speakers apparently take a peculiar delight in employing novel pronunciation that comes as a kind of shock to the audience.

A justice of the United States Supreme Court, speaking on one occasion before a highly cultivated audience, annoyed his hearers by repeatedly pronouncing the word "patriotism" with the short sound of the vowel *a*, as in the word "pat," and by pronouncing "Japan" with the accent on the first syllable, "Jap′an." Even if there were authority for such usage, inasmuch as the majority of dictionaries and most well-informed speakers give sanction to the pronunciation of " patriotism " with the long sound of *a*, as in the word " pate," and of "Japan" with the accent upon the last syllable, it would be unwise for one, even of so high place as a Supreme Court justice, to use a form so unusual that the attention of the audience would be called to it every time it was pronounced.

It is best always to avoid fads and to follow the standard usage of the day.

The best usage should be employed. To be sure, the best usage is not always easy to determine, since pronunciation is changing constantly. Every new edition of the best lexicons shows many changes, and more than that, the dictionaries that are regarded as standard do not agree. This goes to show that there is no final authority, no last word in pronunciation. Yet if one follows the rule of relying upon such authorities as Webster's New International Dictionary and the Century, one cannot go far afield. Indeed, the latest editions of these works probably furnish the best available information of the usage of representative speakers at the present time.

Sectional pronunciation. The student is often perplexed to find that a word is pronounced differently in the North from what it is in the South, and that there are marked differences in the pronunciation of the same word in the East and in the West. These differences are chiefly of two kinds.

First, there is the type of pronunciation which is purely provincial, that is, the pronunciation characteristic of a given section of the country. For instance, in the

South certain sounds of *a* and *e* are improperly changed to an *i* sound. Thus we hear "men," "pen," "many," "whence," "fence," "thence," mispronounced "min," "pin," "minny," "whince," "fince," "thince." In some sections of the Middle West we hear the vowel *i* incorrectly changed to the vowel *e*, and "dish," "wish," "fish," "condition," become "desh," "wesh," "fesh," "condetion." While in certain parts of the East the consonant *r* is improperly added, and we hear "idea," "data," "draw," "law," mispronounced "idear," "datar," "drawr," "lawr."

These pronunciations are chiefly provincial and are unquestionably wrong. There is no such thing as good sectional pronunciation of this kind, and no authority or justification for its use.

The second difference consists of certain traits of utterance that are common to different sections of the country and, like the provincial pronunciation that we have just considered, are handed down as a kind of tradition from generation to generation. But they differ from the former in that they cannot be said to be absolutely wrong.

These may be well illustrated by the differences existing between the Southern pronunciation of the final *r* sound and that common in the North; or the difference in the pronunciation of this sound as between the East and the Middle West. These are differences as marked as those of the former type, and yet it would be impossible to say that any one of them is right and the others wrong.

It would be utterly futile at the present time to attempt to standardize provincialisms of this kind. Indeed, there is no apparently good reason why they should be standardized. It would unquestionably destroy much of the beauty and charm of Southern speech if the Southerner were to attempt to pronounce his final *r*'s as the Northerner pronounces them.

The distinction that needs to be drawn is between pronunciation where it is clearly a case of right and wrong and that in which no real principle of pronunciation is violated. The person may very properly continue in the use of the pronunciation that he has been "brought up on" unless it violates a well-established principle of good pronunciation, in which case he should by all means make an effort to overcome the fault.

English versus American pronunciation. It will be noted that there are also marked differences between the pronunciation in the United States and in other English-speaking countries. This causes no small amount of perplexity. The English "been," pronounced with the sound of *e* as in "seen," and "again" pronounced with the sound of *ai* in "main," are not in good use in the United States; and although they have the sanction of the dictionaries that are authoritative in England, they should be avoided in this country, inasmuch as English usage does not furnish a standard for pronunciation in the United States.

The aim of the speaker in regard to pronunciation should be:

1. To inform himself thoroughly of the pronunciation of all common English words that he will use constantly in speaking.

2. To become as familiar as possible with the pronunciation of such foreign words, proper names, and technical terms as he will be likely to use in his public speech.

Of the two, the first is of vastly greater importance. Few people have a thorough mastery of foreign words, proper names, or technical terms. There may be some excuse for this, but there is little excuse for any educated person's being deficient in the pronunciation of the common words of our language. For the public speaker a complete mastery of these words is essential.

How to become proficient in pronunciation. The attempt to gain proficiency in pronunciation may be greatly facilitated by a familiarity with the diacritical marks that are used to indicate how words are pronounced. For this purpose different lexicographers employ different symbols, those of the Standard Dictionary being very different from those of Webster, for example. It is rather awkward to be obliged to consult the table of vowel and consonant symbols in order to determine the pronunciation of every word. It is desirable, therefore, that one be more or less familiar with the diacritical marks used in different dictionaries, and thus avoid much annoyance and unnecessary time.

In the following treatment of errors of pronunciation, the aim is not to give lists of words for the student to memorize, but rather to present in clear manner the most common mispronunciations of the ordinary everyday words that we all use constantly. The words of these lists illustrate mistakes of pronunciation that have been observed in my own classes during the past ten years. The most significant thing about them is the fact that they are mispronounced over and over every year in almost every class, which goes to show that they need special attention by most students.

It would be a waste of time for the student to make a systematic attempt to learn the pronunciation of all the words of these lists. They are placed here in the hope that they will serve to accomplish two things:

1. To call attention to the most common cases of mispronunciation.

2. To furnish lists that will prove of value to one who desires to check up his own pronunciation.

The student can make these lists very practicable by running through them rapidly and checking up his pronunciation, noting carefully all the words that he has been accustomed to mispronounce. In this way he can, in a very short time, discover his own weaknesses in pronunciation, and do more to improve it than he could accomplish by months of study of the dictionary.

In making a study of pronunciation, the student should keep in mind the four essentials laid down at the beginning:

Correct vowel sounds
Correct consonant sounds
Correct accent
Correct division of words into syllables

Common errors of pronunciation will be taken up and considered under each of these four heads. Careful attention should be given to the principle involved in each case. It is helpful to observe that if one is accustomed to the use of a wrong sound in one word, the same error is almost sure to occur in all other words in which that sound appears. Thus the person who pronounces "daughter" "dotter" will in all probability call "water" "wotter," and so on throughout his entire vocabulary.

I. Common Errors of Pronunciation due to Incorrectness of Vowel Sounds

Misuses of the sounds of "a"

1. Long *a* in "data" mispronounced short *a*, as in "at." This error is common also in the following:

apparatus
chasten
gratis
ignoramus
implacable
mandamus
pathos
status
sagacious

2. Long *a* in "say" mispronounced long *i*, as, "Did he *si* he would go *to-di?*"

day
may
way
mate
late
wait

3. Short *a* in "amicable," like *a* in "am," mispronounced long *a*, as in "aim."

bade
lamentable

4. Short *a* in "land" mispronounced Italian *a*, as in "arm." This is usually something of an affectation. It is permissible in song where the more open vowel is desirable, but not otherwise.

and
grand
hand
man
band
stand

In some words, however, this error is not an affectation, but a common mispronunciation, as in

arrow
narrow
sparrow
harrow
barrel
guarantee

5. Short *a* in "catch" mispronounced short *e*, as in "fetch," resulting in the unpleasant pronunciation "ketch."

6. Italian *a* in "calm" mispronounced short *a*, as in "am," "calm" thus becoming "cam."

are
drama
dahlia
gaunt
haunt
jaunt
psalm
stanch

7. The sound of *a* in "was" mispronounced short *u*, as in "buzz," "was" thus becoming "wuz."

8. Italian *a* in "father" mispronounced broad *a*, as in "all," "father" thus becoming "fawther."

gaunt
half
laugh
launch
stanch

9. Broad *a* in "daughter" mispronounced Italian *a*, "daughter" thus becoming "dotter."

all
audience
because
call
caught
daub
law
taught
water

10. The sound of *a* in open, unaccented syllables mispronounced short *i*, as in "ill," "extra" thus becoming "extry." This pronunciation is common particularly among uneducated people, but is heard sometimes also among students.

Asia
Africa
America
China
Dora
Martha
soda
sofa
umbrella

11. The sound of *a* in open, unaccented syllables mispronounced long *a*, as in "day," with the final syllable unduly stressed, thus:

ex tra′
alge bra′
ze bra′
orches tra′

Misuses of the sounds of "e"

1. Long *e* in "penal" mispronounced short *e*, as in "pen."

amenable
inherent

2. "Either" and "neither," commonly pronounced in this country *ether* and *nether*, are pronounced by some people *ither* and *nither*. In regard to this pronunciation Richard Grant White says:

> For the pronunciation *ither* and *nither* there is no authority, either of analogy or of the best speakers. It is an affectation, and in this country a copy of a second-rate British affectation.

Webster gives both pronunciations, with preference for *ether* and *nether*.

3. Long *e* in "serious" mispronounced short *i*, "serious" thus becoming "sirious."

experience
weary
period
mysterious
creek
sleek
clique
imperial

4. Short *e* in "discretion" mispronounced long *e*, as in "see," "discretion" thus becoming "discreetion."

amenity
precedent
presentation
reconciliation

5. Short *e* in "edge" mispronounced long *a*, "edge" thus becoming "age."

beg
egg
leg

The same error occurs in the pronunciation of "again" and "against."

again = agen *not* agan
against = agenst *not* aganst

6. Short *e* in "men," and its equivalent, the sound of *a* in "any," mispronounced short *i*, "men" thus becoming "min."

any
many
get
yet
severity
sincerity
fence
whence
thence

7. Short *e* mispronounced short *u*.

brethren *not* bruthren
requiem *not* requium
terrible *not* turrible

Misuses of the sounds of "i"

1. Long *i* in "sacrifice," like *i* in "ice," mispronounced short *i*, as in "miss," "sacrifice" thus becoming "sacrifiss."

inquiry
contrite
biography

2. Short *i* in "genuine," like *i* in "in," mispronounced long *i*, as in "wine."

ermine
sanguine
tyranny
docile
fertile
fragile
divert
respite
bicycle
divan
diploma
Italian

3. Short *i* in "since," and its equivalent, the sound of *e* in "pretty" and *ee* in "been," mispronounced short *e*, "since" thus becoming "sense."

been
rinse
pretty
analytical

4. Short *i* in "similar" mispronounced short *u*, as in "but," "similar" thus becoming "simular."

assimilate
insidious
Latin

Misuses of the sounds of "o"

1. Long *o* in "revolt" mispronounced broad *o*, "revolt" thus becoming "revawlt."

course
hoarse
source
sword
toward
vaudeville

2. Short *o* in "dolorous," like *o* in "doll," mispronounced long *o*, as in "dole."

produce
solace
dominie
domicile

3. Short *o* in "on" mispronounced broad *o*, as in "or," "on" thus becoming "awn."

of
orator
doll
authority
majority
foreign

4. Broad *o* in "sought" mispronounced short *o*, "sought" thus becoming "sot."

bought
fought
thought
wrought

5. Short *o* in "hovel" mispronounced short *u*, "hovel" thus becoming "huvel."

6. Long *oo* in "room" mispronounced short *oo*, as in "foot," or short *u*, as in "rum."

soon
broom
hoof
roof

root
food
sooth
proof

Misuses of the sounds of "u"

1. Long *u* in "culinary" mispronounced short *u*, as in "cull," "culinary" thus becoming "cullinary."

2. Long *u* in "student" mispronounced long *oo*, as in "food," "student" thus becoming "stoodent."

due
duke
suit
institute

neutral
produce
substitute
institution

assume
tumult
newspaper
constitution

3. *U* is sometimes given a long *u* sound when it should be pronounced long *oo*. Thus, "clue" = "cloo," not "clu."

blue
flue
glue
sure

plural
sluice
rude
ruins

jury
juice
jubilant
injurious

4. Short *u* in "ducat," like *u* in "duck," mispronounced long *u*, like *u* in "duke."

5. *U* in "put," like short *oo* in "foot," mispronounced short *u*, as in "putty."

pulpit
pully
pullet

6. Unaccented *u* in "graduate" mispronounced short *i*, "graduate" thus becoming "gradiate."

arguing
speculate
inaugurate

A common source of mispronunciation is the incorrect use of vowel sounds in the initial and the final syllables of many words. Errors of this kind are common in the utterance of careless speakers. Careful attention should be given to such cases as the following:

ERRORS OF THE VOWEL SOUND IN INITIAL SYLLABLES

1. Obscured short *a* in an initial syllable mispronounced short *u*, "affect" thus becoming "uhfect."

allow
arrest
address

annoy
appear
account

2. Obscured long *e* in the initial syllable *be* mispronounced short *u*, "believe" thus becoming "buhlieve."

before
become
because

3. Obscured long *e* in the initial syllable *de* mispronounced short *u*, "debate" thus becoming "duhbate."

deter
decide
degree

4. Short *e* in the initial syllable *ef* mispronounced long *e*, "efficient" thus becoming "eeficient."

effect
effulgent
effeminate

5. Short *e* in the initial syllable *en* mispronounced short *i*, "engage" thus becoming "ingage."

endure
enforce
endow
ensue

6. Short *e* in the initial syllable *es* mispronounced short *i*, "esteem" thus becoming "isteem."

especial
establish
essential
estate

7. A common error in certain initial syllables is that of inverting the vowel and consonant sounds, as "predict" mispronounced "perdict."

prefer *not* perfer
preside *not* perside
presume *not* persume
prevent *not* pervent

perform *not* preform
perhaps *not* prehaps
permit *not* premit
pertain *not* pretain

ERRORS OF THE VOWEL SOUND IN FINAL SYLLABLES

1. Obscured short *a* in the final syllable *ant* or *ance* mispronounced short *u*, "fragrant" thus becoming "fragrunt."

abundant
arrogant
elegant
gallant
suppliance
tenant
tyrant
pliant
petulant
vigilance

2. Obscured long *a* in final *ate* mispronounced long *a*, *a* in "delicate" thus being mispronounced as *a* in "gate." (Note that in these words obscured long *a* occurs in the noun and adjective forms, long *a* in the verb forms.)

advocate
aggregate
alternate
estimate
graduate
intimate
separate
syndicate

3. Obscured short *e* in final *ence* mispronounced short *u*, "insolence" thus becoming "insolunce."

confidence
excellence
experience
influence
sentence
prudence
penitence
independence

4. Obscured short *e* in final *ent* mispronounced short *u*, "judgment" thus becoming "judgmunt."

government
instrument
chastisement
monument
moment
student
penitent
president

5. Short *e* in final *ed* mispronounced short *i* or short *u*, "hated" thus becoming "hatid" or "hatud."

fitted
united
created
educated
hunted
parted
waited
wounded

6. Short *e* in final *en* mispronounced short *i* or short *u*, "women" thus becoming "womin" or "womun."

abdomen
marten

7. Short *e* in final *es* mispronounced short *i* or short *u*, "phases" thus becoming "phasis" or "phasus."

praises
phrases

8. Short *e* in final *ess* mispronounced short *i* or short *u*, "business" thus becoming "businiss" or "businuss."

careless
fortress
goodness
hostess
kindness
princess

9. Short *e* in final *est* mispronounced short *i* or short *u*, "interest" thus becoming "interist" or "interust."

earnest
harvest
modest
ablest
truest
youngest

10. Short *e* in final *el* mispronounced short *i* or short *u*, "vowel" thus becoming "vowil" or "vowul."

counsel
citadel
morsel
angel
jewel
vessel

11. Short *i* in final *in* or *ain* mispronounced short *u*, "Latin" thus becoming "Latun."

matin
satin
Wisconsin
certain
captain
fountain

12. Short *i* in final *il* or *ile* mispronounced short *u*, "civil" thus becoming "civul."

pupil
pencil
council
docile
virile
imbecile

13. Short *i* in final *ization*, like *i* in "America," mispronounced long *i*.

civilization
organization
realization
specialization
fertilization
authorization

14. Long *o* in final syllables *o* or *ow* mispronounced *ah*, "potato" thus becoming "potatah."

Ohio
Toledo
Chicago
Toronto
widow
window
tobacco
casino

15. Final *or*, equivalent to *er* in "father," is frequently mispronounced by substituting the sound of *o* in "for" and by unduly stressing the syllable; thus "factor" = "facter," not "factor′."

actor
orator
tutor
educator
victor
creator
legislator
administrator

16. The error of overstressing final syllables is a common source of mispronunciation. It occurs in such words as

patriot
president
angel

moment
praises
created

A definite touch should be given to such endings, but special care should be taken not to overemphasize them.

17. Some words in which the final vowel is dropped altogether are mispronounced by retaining the vowel and unduly stressing it; thus "evil" = "ev'l," not "evil'."

devil
basin

cousin
pardon

button
cotton

This is an affectation that is common with many public speakers. In regard to it Webster says, "To pronounce *evil*, *devil*, etc., with a full vowel sound in the final syllable is considered pedantic, even in formal discourse."[1]

18. In certain final syllables the vowel and consonant sounds are incorrectly inverted, as "hundred" mispronounced "hunderd."

children *not* child*er*n
congress *not* cong*er*ss
doctrine *not* doct*ir*ne

massacre = massaker *not* mass a *cre*
iron = iorn *not* *ir* *on*

The error of inversion sometimes occurs also in syllables in the midst of a word, as:

irre*lev*ant *not* irre*vel*ant
envi*ron*ment *not* envi*or*nment

---

[1] Abernethy, Correct Pronunciation, p. 47.

II. Common Errors of Pronunciation due to Incorrectness of Consonant Sounds

The consonants, although not as common a source of mispronunciation as the vowels, require careful attention in gaining correct habits of pronunciation. While the chief characteristic of the vowel sounds is freedom of the vocal passage, that of the consonants is just the opposite — an obstruction of some kind. Failure to articulate clearly, as we have seen in our study of enunciation, is due sometimes to a lack of agility of the articulating organs. In the case of many words, however, the failure to give to the consonant elements their proper values is merely the result of ignorance or carelessness. The cases cited below illustrate how common is the habit of substituting an incorrect consonant, of dropping a consonant, of adding a consonant that has no place in the word, and of similar errors, that give rise to as imperfect a mode of pronunciation as that due to the vowel errors already suggested.

1. A common error is that of substituting an incorrect consonant sound.

arduous	*not*	ar*j*uous	insidious	*not*	insi*j*ious
chimney	*not*	chim*l*ey	lief	*not*	lie*v*
competitor	*not*	compe*d*itor	momentous	*not*	momen*ch*ous
cranberry	*not*	cra*m*berry	mushroom	*not*	mushroo*n*
education	*not*	e*j*ucation	partner	*not*	par*d*ner
errand	*not*	erran*t*	petulant	*not*	pe*ch*ulant
have	*not*	ha*f*	stupendous	*not*	stupen*j*ous
immediate	*not*	imme*j*iate	tract	*not*	trac*k*
importune	*not*	impor*ch*une	tremendous	*not*	tremen*j*ous
individual	*not*	indivi*j*ual	triumph = f	*not*	trium*th*

2. The error of dropping a consonant.

and	*not* an'	important	*not* impor'ant
arctic	*not* ar'tic	kept	*not* kep'
asked = askt	*not* as't	last	*not* las'
bend	*not* ben'	library	*not* lib'ary
brand	*not* bran'	lost	*not* los'
candidate	*not* can'idate	question	*not* ques'ion
cartridge	*not* ca'tridge	recognize	*not* reco'nize
cost	*not* cos'	send	*not* sen'
depths	*not* dep's	statute	*not* statu'e
east	*not* eas'	swept	*not* swep'
February	*not* Feb'uary	when	*not* w'en
homage	*not* 'omage	whig	*not* w'ig
hostler	*not* 'ostler	while	*not* w'ile
hound	*not* houn'	white	*not* w'ite
humble	*not* 'umble	yeast	*not* 'east

3. The error of adding a consonant.

across	*not* acros*t*	anywhere	*not* anywhere*s*
also	*not* al*t*so	height	*not* height*h*
asphalt	*not* as*h*phalt	law	*not* law*r*
bran	*not* bran*d*	statistics	*not* sta*s*tistics
close	*not* clos*t*	summoned	*not* summon*s*ed
column	*not* col*y*umn	Washington	*not* Wa*r*shington

4. The error of sounding a consonant that is silent.

almond = a'mond *not* a*l*mond
alms = a'ms *not* a*l*ms
apostle = apos'l *not* apos*t*le
calm = ca'm *not* ca*l*m
castle = cas'l *not* cas*t*le
chasten = chas'n *not* chas*t*en
corps = cor' *not* cor*ps*

epistle = epis'l *not* epis*t*le
glisten = glis'n *not* glis*t*en
gristle = gris'l *not* gris*t*le
hasten = has'n *not* has*t*en
often = of'n *not* of*t*en
palm = pa'm *not* pa*l*m
poignant = poi'nant *not* poi*g*nant
raspberry = ras'berry *not* ras*p*berry
salmon = sa'mon *not* sa*l*mon
subtle = sut'l *not* su*b*tle
sword = s'ord *not* s*w*ord

5. The soft sound of *g* in "gesture," like *j* in "jest," mispronounced hard *g*, as in "guest," "jesture" thus becoming "guesture."

gibe
gibbet
giraffe
gyve
gyroscope
gigantean
belligerent

6. The sound of *s* in "bison" mispronounced *z*, "bison" thus becoming "bizon."

adhesive
derisive
desultory
disdain
dissemble
district
effusive
geyser
gristle

7. The sound of *s* in "artisan," like *z*, mispronounced like *s* in "sun," "artizan" thus becoming "artisun."

asthma
dessert
disaster
elysian
hesitate
position
possess
preserve
result

8. The sound of *x* in "exalt," like *gz*, mispronounced *ks*, "egzalt" thus becoming "eksalt."

anxiety
exact
exist
exert
exempt
exemplary
exhaust
example
examine
executive
exhibit
exhilarate
exhort
exorbitant
exuberant

9. The sound of *x* in "exile," like *ks*, mispronounced *gz*, "eksile" thus becoming "egzile."

exquisite
extant
extol
excerpt
excise
exclusive
exculpate
exigency
exit
exorcise
expert
exploit
explosive
exponent
expurgate

10. The sound of *ch* in "archangel," like *k* in "ark," mispronounced like *ch* in "arch," "arkangel" thus becoming "archangel."

archetype
architect
archipelago
architrave
archive
archæology

11. *Th* as in "then" mispronounced like *th* in "thin."

thence
thither
with

12. Consonants are frequently mispronounced by being sounded as the word is spelled, while usage requires that they be changed or dropped; thus "thyme" = "time," not "thime."

buffet
cupboard
blackguard
Edinburgh
comptroller
draught
forehead
handkerchief
Thames
Thibet
Leicester
Worcester

III. COMMON ERRORS OF PRONUNCIATION DUE TO INCORRECT ACCENT

Accent is a stress of the voice laid upon one or more syllables of a word, in order to make them stand out more prominently than the adjacent syllables. It performs the same function in the word that emphasis does in the sentence, and is found in all words of more than one syllable. The accents used to indicate the degree of stress laid upon different syllables of a word are three in number.

1. Primary accent marks the syllable that is to be most strongly stressed in pronunciation, as in "induce′," "in′famy," "deserve′."

2. Secondary accent marks the syllable that stands next in importance to the one taking the primary accent, as in "in′distinct′," "un′dertake′." The last syllable of these words has the primary accent, the first the secondary.

3. Weak accent marks the syllable next in importance to the one taking the secondary accent, as in "in′tellec′tual′ity," "in′destruc′tibil′ity." The fifth syllable of these words has the primary accent, the third syllable the secondary accent, the first syllable the weak accent.

The primary accent is the determining factor in pronunciation, and requires chief attention. The following suggestions, quoted with a few changes and omissions from Webster,[1] make clear the main problems involved in the use of accent:

1. "*For English no fixed rules, such as often exist in other languages, can be given by which the accent of most*

---

[1] New International Dictionary, p. xliv.

of its words may be determined. Words of new formation or words recently adopted into the language are usually accented according to the analogy of similar words of longer standing."

2. "*English accentuation is recessive*, that is, the general tendency of the language is to carry the chief accent, or stress, back towards or to the first syllable. The working of this principle is seen in such words as *bal′cony*, formerly *balco′ny*; *con′fiscate*, formerly *confis′cate*. In many words the struggle between this principle and former usage is reflected in varying present usage, as in the pronunciations *ad′vertize* and *advertize′*, *il′lustrate* and *illus′trate*. It should be remembered, however, that this tendency, though important, is often less strong than other influences."

3. "*The rhythmic character of English accent is a marked feature of the language.* English pronunciation, like the German, and that of other Teutonic languages, is characterized by strongly accented syllables followed by much weaker ones. In French there is a tendency to *even* accent, the stronger syllables rising only a little above the others, while in the other Romance languages, as Italian and Spanish, the accent, though stronger than in French, is not so marked as in either English or German. Strong accent involves a considerable vocal effort and the expenditure of an increased amount of breath. Before another syllable is pronounced with the same force, there must usually be an opportunity to recover from the first effort. This may be gained by the pronunciation of one or more weak syllables. The prevailing tendency in English is to alternate strong and weak

accent regularly. Thus, in such a word as *mod'ify'*, while the strongest accent is on the first syllable, the third syllable is stronger than the second."

4. "*When a word contains two syllables each of which is pronounced with the same degree of force, the word is said to have 'even' accent.* Even, or nearly even, accent occurs in the numerals *thirteen*, *fourteen*, etc., when used alone or separated from the noun modified, as in *He is thir'teen'*; but not in counting or when preceding an accented syllable, as in *four'teen' days*, in which cases the stronger accent falls on the first syllable. Even accent also sometimes occurs in compounds, as *well'-be'ing*, *red'-hot'*, but the tendency is to make the accent somewhat stronger on one syllable or the other according to the rhythmic principle. Thus, *a red'-hot' stove*; *the stove* is *red'-hot'*, etc. The determination of accent in compound words offers many difficulties because such words are particularly liable to shifting accent according to the dominant idea in the mind of the speaker or according to the accentuation of following words, following the rhythmic principle. In general, however, it is governed by the logical principle that *even* accent keeps distinct the original ideas expressed by the members of the compound, while *uneven* accent combines them into a simple new idea. Thus when the compound is composed of two nouns, the first of which has the function of a simple attribute, even accent is common, as in *ber'ry pie'*, *steel' pen'*. When the meanings of the two components become so intimately blended that the separate ideas are lost sight of in the single idea expressed by the compound we have combinative stress, as in *rain'bow'*, *book'case'*."

5. "*Contrasting accent.* When it is desired to contrast two or more words, they are often given an accentuation different from their more usual one, as *agree'able* and *dis'agreeable*, *bear* and *for'bear*."

6. "*Shifting, or variable, accent.* Words in which the accent varies are said to have *shifting* accent. Shifting accent is common in English. In former periods of English the accentuation was often more variable than in present use. Thus in Shakespeare we have many such instances as *advérse* and *ádverse*, *mispláced* and *mísplaced*, *profáne* and *prófane*. Such variable accent was admissible in Shakespeare's time because then many words, especially from the French, were in a transition stage as regards their accentuation, and were accented in either of two ways. This was true not only of many adjectives but also of nouns, as *confes'sor* and *con'fessor*, *rev'enue* and *reven'ue*. Most such words have in present English become fixed in accentuation, as *confes'sor*, *rev'enue*."

Accent is often shifted to indicate different parts of speech. In the case of words of two syllables that are used as verbs and also as nouns or adjectives, the second syllable is usually accented in the verb form and the first syllable in the noun or adjective form. The following will illustrate variable accent as employed in words that are used as different parts of speech:

VERB	NOUN OR ADJECTIVE
converse'	con'verse
present'	pres'ent
rebel'	reb'el
retail'	re'tail

Verb	Noun
contrast′	con′trast
contest′	con′test
content′	con′tent
overthrow′	o′verthrow
permit′	per′mit
placard′	plac′ard
presage′	pres′age
produce′	prod′uce
progress′	prog′ress
project′	proj′ect
protest′	pro′test
subject′	sub′ject
survey′	sur′vey

Verb	Adjective
absent′	ab′sent
frequent′	fre′quent

Noun	Adjective
Au′gust	august′
com′pact	compact′
ex′pert	expert′
gallant′	gal′lant
prec′edent	preced′ent

A great many words retain the same accent for different parts of speech:

Noun or Verb

attack′
acclaim′
annex′
cap′ture
cement′
consent′
conserve′
decline′
decrease′
defeat′
detail′
regard′
remark′
return′

The misplacing of accent is a very common source of mispronunciation. Next to the misuse of the vowel sounds, more mistakes of pronunciation are due to this than to any other cause. A great many common words that everyone should know how to pronounce correctly are mispronounced by improperly placed accent. The words "address′," "entire′," "defect′," "robust′," "pretense′," for which no authority gives any pronunciation other than that with the accent on the final syllable, are mispronounced by a great many people by placing the accent on the first syllable. The speaker should be painstaking enough to be absolutely certain of the accent of at least all the common words that he employs. Yet a casual observer will note that many speakers are very careless in this respect. The mispronunciation of such common words as these is always indicative of carelessness. No educated person, and certainly no public speaker, can well afford to allow a laxness of this kind to persist and continue to be a source of criticism. The student of public speaking in particular should make an earnest effort to weed out of his vocabulary all such errors, which are bound to be a hindrance to his success.

A common error in the use of accent is to disregard the recessive principle of English accentuation by shifting the accent forward one or two syllables. There are a great many words, which all authorities are agreed should follow the recessive principle, that are quite commonly mispronounced by incorrectly placing the accent forward, as "ad′mirable" called "admir′able"; "a′lias," "ali′as"; "com′parable," "compar′able"; "blas′phemous," "blasphem′ous"; "des′picable," "despic′able."

The following are among the most common in which this error occurs:

abject
admirable
admiralty
adversary
affluence
alias
applicable
arbutus
Belial
blasphemous
brigand
chastisement
clematis
cocaine
cognizance
combatant
commune
comparable
complex
compromise
contents
contrary
contumely
conversant
cornet
corollary
decade
deficit
delicate
depot
despicable
desuetude
desultory
devastate
disputant
disreputable
eczema
enfranchisement
equipage
exigency
explicable
exquisite
formidable
gasoline
gondola
harass
herculean
hospitable
impious
impotent
impudent
inchoate
incognito
incomparable
indigent
indissoluble
industry
inevitable
inexorable
inexplicable
infamous
infamy
integral
interested
interesting
irreparable
irrevocable
kerosene
lamentable
maintenance
mayoralty
mechanism
menu
mischievous
monastery
municipal
obdurate
obsequies
obsolete
orchestra
ordeal
orison
overt
ozone
parabola
pathos
plaza
precedent
preferable
purport
rapine
reputable
respite
superfluous
syringe
theater
toward
traverse
tribune
vehement

In some words the accent does not follow the recessive principle, but tends toward the final syllable. In words of this kind the mispronunciation is due to a shift of accent backward, as "ally′" called "al′ly"; "address′," "ad′dress"; "oppo′nent," "op′ponent"; "pretense′," "pre′tense"; "robust′," "ro′bust"; "romance′," "ro′mance." The following are among the most common in which this error occurs:

abdomen
acclimate
address
adept
adult
advert
albumen
allopathy
ally
antipodes
appellate
calliope
caloric
chauffeur
clandestine
coadjutor
cognomen
commandant
compeer
comport
condolence
confidant
conjure
defect
dessert
detour
divert
domain
entire
grimace
idea
ideal
inquiry
irremediable
lyceum
maintain
mirage
museum
obtuse
occult
opponent
police
portiere
precedence
precise
pretense
pyramidal
recall
recess
recluse
refutable
remediable
requite
research
resource
robust
romance
routine
trousseau
vagary

In some words we find that as yet there is no fixed standard of spelling, two forms being equally correct, as "gasoline" or "gasolene," "theater" or "theatre," "scepter" or "sceptre"; so, often, in pronunciation two forms are considered correct. Thus Webster gives

ac′cess *or* access′
adver′tisement *or* advertise′ment
com′pensate *or* compen′sate
con′centrate *or* concen′trate
con′fiscate *or* confis′cate
con′template *or* contem′plate
dem′onstrate *or* demon′strate

In the case of words of this kind that admit of two pronunciations, both of which are correct, it is usually considered best to follow the first pronunciation given.

In some words authorities do not agree in regard to the accent, as in the following:

1.	al'ternate (*verb*)	(Webster)
	alˋter'nate	(Stormonth)
	alter'nate *or* al'ternate	(Worcester)
2.	so'journ *or* sojourn'	(Webster)
	so'journ *or* sojourn'	(Standard)
	so'journ	(Worcester)
3.	aggran'dizement	(Webster)
	ag'grandizement *or* aggran'dizement	(Century)
	ag'grandizement	(Standard)
	ag'grandizement *or* aggran'dizement	(Worcester)
4.	cel'ibacy *or* celib'acy	(Webster)
	cel'ibacy	(All other authorities)
5.	chiv'alric *or* chival'ric	(Webster)
	chival'ric *or* chiv'alric	(Oxford English Dictionary)
	chival'ric	(Worcester)
	chiv'alric	(All other authorities)

In words of this kind, for which there is no fixed standard of pronunciation, it is often very perplexing to a speaker to determine which authority is best to follow.

In the first place he may safely leave out of consideration the British authorities — the Oxford English Dictionary, Stormonth, and the Encyclopedic Dictionary. British pronunciation differs so widely from American that it would not be wise to follow British authorities in determining the standards in this country.

Aside from this he must use his own discretion. His good judgment will tell him that it is not wise to use an unusual or striking pronunciation and flaunt it in the face of an audience that is not accustomed to it, although there may be authority for it. It would show neither good taste nor good judgment to adopt the pronunciation "celib′acy," as it is not in common use, and is recognized by only one authority and then only as a second choice.

The following words, according to different authorities, admit of two or more pronunciations by change of accent:

access
adipose
advertise
advertisement
aggrandizement
alternate
aspirant
balustrade
celibacy
cement
chivalric
comatose
comment
communal
compensate
complaisance
composite
concentrate
confine
confiscate
conserve
construe
consummate
contemplate
content
contents
contour
costume
decorous
defile
demonstrate
detail
discount
disputable
diverse
encore
enema
envelope
envoy
espionage
exculpate
exemplary
extant
finance
financier
illustrate
indisputable
inlaid
irrefutable
misconstrue
mobile
nomenclature

obduracy
obdurate
obligatory
octopus
opportune
orchestral
orthoëpy
pacification
papa
penult
peremptory
pianist
placard
portent
premature
prestige
pretext
prolix
quinine
recondite
reflex
reservoir
sojourn
souvenir
strategic
vindicative
viola
vizier

IV. Errors of Pronunciation due to Incorrect Syllabication

Sometimes mispronunciation is due to failure to utter words according to their natural syllabic divisions, as "de spair," mispronounced "des pair." More frequently, however, it is the result of a careless dropping of a syllable or of adding a syllable that has no place in the word. The following cases illustrate errors of syllabication that are a common source of mispronunciation.

1. The error of incorrectly dividing words into syllables.

de sire *not* des ire
de sign *not* des ign
de scend *not* des cend

des picable *not* de spicable
des pot *not* de spot
des ignate *not* de signate

pro bate *not* prob ate
pro pose *not* prop ose
pro scribe *not* pros cribe

prob lem *not* pro blem
proc ess *not* pro cess
pros ecute *not* pro secute

2. The error of dropping syllables entirely.

accurate *not* acc'rate
adaptation *not* adap'shn
aërial *not* a'rial
aëroplane *not* a'roplane
annihilate *not* anni'late
associate *not* assosh'ate
barrel *not* bar'l
boisterous *not* boist'rous
boundary *not* bound'ry
brewery *not* brew'ry

California	*not*	Californ'ya	jugular	*not*	jug'lar
cancel	*not*	canc'l	laboratory	*not*	lab'ratory
cemetery	*not*	cemet'ry	Latin	*not*	Lat'n
centuries	*not*	cench'ries	medieval	*not*	med'eval
certain	*not*	cert'n	mountain	*not*	mount'n
chicken	*not*	chick'n	mystery	*not*	myst'ry
considerable	*not*	consid'rable	novel	*not*	nov'l
diamond	*not*	di'mond	omelet	*not*	om'let
difference	*not*	dif'rence	ordeal	*not*	orde'l
direct	*not*	d'rect	partiality	*not*	parsh'ality
drawer	*not*	draw'	participle	*not*	part'ciple
eleven	*not*	'leven	particularly	*not*	partic'ly
factory	*not*	fact'ry	realize	*not*	re'lize
federal	*not*	fed'ral	reference	*not*	ref'rence
fiery	*not*	fi'ry	regular	*not*	reg'lar
finally	*not*	fin'ly	scientifically	*not*	scientific'ly
generally	*not*	gen'ally	slavery	*not*	slav'ry
government	*not*	gov'ment	statistics	*not*	st'istics
history	*not*	hist'ry	vacuum	*not*	vacu'm
hygiene	*not*	hyg'en	valuable	*not*	valu'ble
idea	*not*	ide'	vegetable	*not*	veg'table
individual	*not*	indivij'al	victory	*not*	vict'ry
interest	*not*	int'rest	Virginia	*not*	Virgin'ya
ivory	*not*	iv'ry	widening	*not*	wid'ning

NOTE. Special attention should be given to such errors as those of the list above. I have found that among students there is no more common source of mispronunciation than that of the careless dropping of syllables.

3. The error of pronouncing words with more syllables than usage permits.

alien = al yen *not* a li en
allegiance = a le jance *not* al le gi ance
auxiliary = awg zil ya ri *not* awg zil i a ri

cocoa = co co *not* co co a
conduit = con dit *not* con du it
cordial = cor jal *or* cord yal *not* cor di al
courtier = cort yer *not* cor ti er
evening = ev ning *not* ev en ing
facial = fa shal *not* fa ci al
genius = gen yus *not* ge ni us
gorgeous = gor jus *not* gor ge us
javelin = jav lin *not* jav e lin
mischievous = mis chi vus *not* mis che vi us
nuptial = nup shal *not* nup ti al
tremendous = tre men dus *not* tre men du ous
stupendous = stu pen dus *not* stu pen du ous

4. Such words as "aged," "learned," "beloved," give much trouble in regard to syllabication. The following principles will make clear their correct use:

a. Words of this class, when used as adjective modifiers, are pronounced with two syllables, thus:

He was an *ag ed*, trembling man.

b. When used as participles they are pronounced with one syllable, thus:

He had *ag'd* considerably.

c. When used in compounds they are usually pronounced with one syllable, thus:

He was a *well-beloved* man.

d. When used in poetry the two-syllable form is commonly employed for the sake of meter.

ag ed
belov ed
bless ed
curs ed

learn ed
leg ged
peak ed
wing ed

PRACTICAL EXERCISES FOR GAINING PROFICIENCY IN PRONUNCIATION

Exercise I. Let the student pronounce the words in the following lists so far as he is positive of the pronunciation. For all words of which he is not absolutely certain let him consult the dictionary.

Pronounce with attention to vowel sounds:

acquiesce
aërial
again
alma mater
always
amen
amenable
angel
apex
apparatus
apparent
aqueous
archive
audacious
avaunt
bade
bayou
bestial
betroth
biography
bravado
bromide
brooch
candelabra
chough
civilization

cleanly
clematis
clique
coffee
comely
contrite
courier
courtesy
courtier
covert
craunch
creek
crupper
culinary
dahlia
dais
daunt
demur
dénouement
depot
deprivation
desperado
diploma
diplomatic
docile
dog

domicile
doth
drama
emendation
employee
enigmatic
envelope
envoy
epoch
equable
equine
estimate
falcon
fiancée
fief
finance
fiord
forge
fortress
frontier
gala
gape
garish
garrulous
gaunt
genealogy

glacier
gone
granary
gratis
harem
haunch
heinous
hilarious
hydrangea
hypocrisy
imbecile
implacable
infantile
interstice
inveigle
irate
jocund
jowl
jury
juvenile
Koran
lava
legate
legend
leisure
leonine

lever
libertine
lilac
livelong
mall
manor
maritime
mercantile
nervine
none
nothing
oblique
onerous
only
onyx
pageant
paraffin
parent
pathos
patron
pianist
piquant
placable
placard
plaid
plait
precocity
predatory
predecessor
prelude
probity
process
produce
profile
program
progress
project
protestation
rabbi
rapine
reptile
respite
rout
senile
servile
terrible
tiara
trio
vase
visor
water
wound

Pronounce with attention to consonant sounds:

architect
arctic
associate
blackguard
buffet
candidate
cañon
chiropodist
clangor
clothes
cognac
cognizance
column
comptroller
concerto
conscientious
corps
credulity
crescendo
cupboard
demagogy
depths
derisive
desultory
diphtheria
diphthong
disaster
disdain
draught
drought
equation
exhort
exit
February
flaccid
flageolet
forehead
geyser
gibberish
gibbet
gooseberry
handkerchief
height
hesitate
hiccough
homage
humor
improvisation
incognito
isthmus
jasmine
kiln
lambrequin
lichen
licorice
liturgic
loath
luxury
mistletoe
oath
orchid
poignant
poniard
pronunciation
renunciation
rhythm
solder
subpœna
thence
thither
thyme
wharf
whig
with
withe
wreath

Pronounce with attention to correct accent:

abject
acclimate
address
adult
adverse
alias
ally
aspirant
automobile
brigand
caloric
chastisement
clematis
cocaine
cognomen
combatant
commandant
compeer
confidant
confine
confiscate
conjure
construe
conversant
defect
depot
desert
despicable
divert
domain
eczema
entire
equipage
explicable
exquisite
formidable
gasoline
gondola
grimace
harass
herculean
hospitable
impious
impotent
indissoluble
inexorable
inquiry
interesting
irreparable
irrevocable
lamentable
maintain
maintenance
menu
mirage
museum
occult
opponent
ordeal
overt
police
precedence
pretense
pretext
purport
recall
recess
research
respite
robust
romance
routine
theater
toward
tribune
vagary

Pronounce with attention to syllabication:

accurate
annihilate
bivouac
casualty
christen
Christianity
cocaine
conduit
cordiality
courteous
covetous
cuneiform
curriculum
daguerreotype
décolleté
defalcate
desuetude
dexterous
diamond
dyspepsia
elm
evening
every
extraordinary
film
finale
folio
formerly
fuchsia
gaseous
glacial
guardian
heaven
helm
hieroglyphic
idea
inertia
insidious
javelin
laudanum
lenient
lien
lineament
magnesia
magnolia
miniature
multiplication
nausea

neuralgia
nihilist
nuptial
often
porcelain
prescience
presentiment
presumptuous
pueblo
racial
ratio
really
recognize
remediable
restaurant
several
statistics
subtle
tedious
temperament
terror
toward
venial
winged

Exercise II. Pronounce the following words, which are often confused:

accent
assent

accept
except

access
assess
excess

adapt
adept
adopt

affect
effect

area
aria
era

bran
brand

broach
broöch

cashmere
cassimere

cease
seize

century
sentry

christen
Christian

clamor
clamber

complement
compliment

conserve
converse

council
counsel
consul

courtesy
curtsy

dais
dies
dice

decade
decayed

decease
disease

desert
dessert
dissert

divers
diverse

either
ether

envelop
envelope

errand
errant

falcon
falchion

formally
formerly

genteel
gentile

hospital
hospitable

incline
encline

leaven
eleven

loath
loathe

milk
milch

modest
modiste

moral
morale

nap
nape

perquisite
prerequisite

pillar
pillow

poplar
popular

quote
coat

rending
rendering

solder
soldier

sooth
soothe

statue
stature
statute

track
tract

wander
wonder

Exercise III. Pronounce the following words, many of which are difficult because of their foreign derivation:

accouter
acoustics
adagio
ad infinitum
adobe
aërate
æsthetic
aigrette
à la carte
alias
allegro
alma mater

alumna
alumnæ
alumni
amanuensis
anachronism
appliqué
apropos
aqueous
arabesque
aria
asphyxiate
assize
attaché
au revoir
bacchante
bacillus
ballet
balustrade
barouche
basalt
basilisk
bas-relief
baton
bijou
billet-doux
bivouac
blancmange
blatant
bona fide
bouillon
bouquet
bourgeois
bourn
brevet
brochure
brougham
brusque
buoyant
bureaucracy
cabal
caffeine
cairn
caisson
caliph
calk
canaille
canard
cantaloupe
cantata
cap-a-pie
carrousel
caviar
cayenne
centime
chalet
chamois
chanticleer
chaperone
chary
chauffeur
chic
chicanery
chimera
chiropodist
choler
chough
cicatrix
cicerone
circuitous
clientele
coalesce
coiffure
congeries
connoisseur
consommé
corral
corsage
cortège
crinoline
cuirass
cuisine
cyclamen
cyclopean
cynosure
débris
début
débutante
demesne
demoniacal
dénouement
desuetude
dilettante
dishabille
distingué
dramatis personæ
éclat
egregious
eleemosynary
élite
encore
ennui
en route
errata
espionage
exposé
façade
fantasia
fête
fetish
fief
fillet
finesse
fiord
flaccid
fleur-de-lis
foyer
fugue
fusillade
garage
gendarme
guillotine
gyves
hegira
hiatus
imbroglio
inchoate
incognito
jocund
landau
lethargic
levant
levee
lief
limousine
lingerie
loggia
lyonnaise
madras
magi
maniacal

maraschino
massage
mayonnaise
mêlée
memoir
meringue
mezzo
naiad
naïve
nascent
negligee
Nereid
noblesse oblige
nom de plume
nomenclature
outré
palazzo
palette
par excellence
parquet
pasha
plaza
polonaise
portière
prima facie
puissance
qui vive
rabies
rationale
recitative
régime
rendezvous
repertoire
résumé
reveille
rondeau
sabot
sachet
salon
satyr
scherzo
séance
sheik
siesta
signor
sinecure
sine die
sirrah
ski
sonata
strophe
suave
table d'hôte
troche
trousseau
valet
viva voce
vizier
wassail
zouave

CHAPTER VIII

PITCH

The bane of public speaking is monotony. Probably the most noticeable fault of the poor speaker or reader is that of going on and on with an almost expressionless monotone, hardly raising or lowering the voice perceptibly at any time, but holding it almost constantly on one key. Neither does there appear to be any break or pause in the expression to indicate the thought of the speaker, but all flows along in a ceaseless stream from beginning to end. Nor does there seem to be any special stress laid upon one idea more than upon another, nor any color of the voice that will help to convey the meaning. This kind of speaking becomes extremely monotonous in a short time. It is as though the musician were to attempt to play an entire selection upon a single key. And yet how much public speaking of just this kind do we hear constantly! It would seem as if many speakers were quite unaware that such a thing existed as variety in expression.

This monotony is usually due to one of two things: either the speaker is not thinking about what he is saying or, if he is really thinking, he does not know how to use his voice so as to express to others what is in his own mind.

Obviously the ear cannot long endure absolute monotony. It demands change of some kind. If the speaker does not comply with this demand, his audience will either remain respectfully in their seats and doze or gradually get up and leave him. Just as in music there is constant change, — change in pitch, in rate, in stress, and in color, — so in all speech that is to be effective there must be like change. All expression is dependent upon this principle. This involves a consideration of the four so-called elements of vocal expression that may be employed in securing change, namely, pitch, time, quality, and force.

Pitch as a vocal element. Pitch in speech is the raising or lowering of the voice to express different degrees and shades of thought or emotion. It is dependent upon the rate of the vibrations of the vocal cords. If the cords are tightly drawn the vibrations are very rapid and the pitch of the voice is high. If the cords are less tense the vibrations are slower and the pitch of the voice is low. There seems to be a common misconception with beginners that pitch is determined by the amount of force applied to the vocal ligaments by the breath stream from the lungs; that if a good deal of breath is employed the pitch will be high, and that if less is used the pitch will be low. This is not at all the case. There may be a great deal of breath sent against the cords and the pitch be very low, or there may be very little breath employed and the pitch be very high. All depends upon the tension to which the cords are drawn.

This in turn is dependent upon the mental and emotional state of the speaker. Strong emotions have a very marked influence upon vocalization. Anger or extreme rage will often so affect the voice that the vocal cords refuse to act, and the person is unable for some seconds to speak at all; while, on the other hand, pleasing emotions, such as generosity or love, tend to have just the opposite effect upon the vocal mechanism, making it singularly easy for the speaker to use his voice expressively. In a similar manner different mental states of the speaker have an influence upon the muscles that govern vocalization. Many of these responses are involuntary. We are interested more particularly with the voluntary actions of the muscles as they respond to conscious promptings from the brain.

The melody of speech. The speaking voice has a scale, or range, through which it may travel, just as does the singing voice. As the singer is constantly attacking different points of pitch up and down the scale in the expression of various shades of thought and feeling, so the speaker should be constantly letting the voice play up and down this scale to express his ideas. This is known as vocal melody.

In one sense the vocal melody of the speaker is more difficult than that of the singer, in that the singer has his melody all worked out for him and set down in the form of definite notes ; while the speaker has merely his own thoughts, and is obliged to manufacture his melody as he goes along. The singer can give his entire attention to vocal interpretation, while the speaker has the double duty of oral composition and vocal improvisation, both of which must be accomplished at the same time. This makes his task doubly difficult, and is the reason why the beginner is usually so confused when he tries to think and to use his body at the same time.

Many speakers, even after long experience, never seem to learn that it is just as essential for the voice to travel up and down the scale in speech as it is in song. Indeed, it is astonishing how many speakers there are whose vocal melody approaches almost complete monotony! Some people speak in a monotone both in private conversation and in public address. But it is interesting to observe that many people who speak with a reasonable degree of vocal flexibility in conversation, strike an almost dead level when they come to address an audience. This is often due to a conception that private conversation, being more or less informal, needs no special or peculiar tone; so by merely letting the voice go, it flexes itself naturally. But the moment they rise to speak they assume a more formal tone, that is often very inflexible and almost expressionless. How different it would be if they understood fully the instrument that they are using and, like the organist, knew how to use all the stops!

The compass of the speaking voice. The compass of the speaking voice may be arbitrarily divided for purposes of this discussion into an upper range, a middle range, and a low range. Some people, particularly those of a nervous, high-strung temperament, sometimes have voices which are keyed so high that they seem never to descend below the upper range. This makes the tones sound shrill and strident. The ear of the listener is held constantly at a tension and soon longs for the satisfying tones of the lower registers. Then there are others, usually of the opposite temperament, who suppress their tones, speak under the breath or in the throat, and seem rarely ever to lift the voice above the lower register. This mode of speech does not hold the ear at a tension like that of the voice that is keyed high, but is usually almost as annoying, for the low-keyed voice is often hard to understand. The mumblers belong to this class and those who speak as though they were always just a little afraid that someone would overhear their conversation. The voice that continues constantly in any one of the three ranges, whether it be high, middle, or low, is sure to be monotonous, for it is limited to one third of the compass that it ought to have.

False adjustments of the voice. A great many speakers have the idea that by holding the voice on a high plane of pitch and using big tones they are making their speech very effective. The truth is that it is usually very ineffective. The high pitch and the loud tones lend themselves to a grandiloquent style of speech that is both monotonous and inexpressive of genuine thought or feeling. Then sometimes the speaker thinks that by holding the voice down and continuing on a low plane he is making his words very weighty and impressive. To be sure, impressiveness may be gained in just this way if there be the proper emotion back of it, but it often becomes ludicrous when the hearers understand that it is merely a trick.

The means of securing variety that used to be employed by the old-time exhorter furnishes an interesting study in pitch. The speaker would assume a very high plane of pitch and continue without variation for a considerable time, working into a veritable frenzy. Then of a sudden the voice would drop to a low level, the speaker seeming to think that he was thereby making his speech very effective. Such a use of the voice is, in fact, not at all effective. It is merely a movement of the voice up and down in a purposely mechanical way, without regard to the thought or feeling to be expressed.

The starting point in the study of pitch. The point of departure in the study of pitch is the so-called middle key, that is commonly employed in normal conversation. This key differs greatly with different individuals. What would be a middle key for one voice might seem a high key to one whose vocal apparatus is tuned rather low, and vice versa. The female voice is usually keyed somewhat higher than the male voice, and the voice of the child much higher than that of the adult. This, however, is not the important consideration. Differences due to nature all will recognize, but unfortunately voices of unnatural key are often developed unconsciously. The termagant woman acquires unconsciously a high-keyed, strident voice from constantly scolding her family. Children in the grades are sometimes encouraged to vie with one another in answering questions put by the teacher, until they develop that shrill, metallic voice that has been characterized by foreigners as the "American voice." How different in the schools of many countries where pupils are taught to use mellow tones in a pleasing key!

Public speakers on rising to address an audience often hold the voice in a strained, unnatural key that is entirely foreign to the general pitch of their conversation. It is faults of this kind that have to be overcome in order to make speech effective.

In the study of pitch there are two essentials:

I. Establishing a pleasing, normal key for all ideas that naturally find expression in an ordinary conversational tone.

II. Gaining the vocal flexibility whereby the voice will pass readily through all the planes of pitch, whether middle, high, or low, as the thought may require.

I. KEY

In regard to the first point it is evident that many voices are keyed too high to be pleasing for public speech. It may be due to habits continued from childhood or to assuming a high-pitched tone on rising to speak. Whatever the cause, such voices must be brought down before they are pleasant to listen to. This can best be done by sitting down and engaging in conversation with someone whose natural speaking voice is well keyed. Speak slowly and let the ear catch the difference in pitch of the two voices. Continue speaking in a tone that seems more and more *confidential* until the voice is gradually brought down from its high level to a plane that seems to be exactly suited to this conversation.

Then stand up, as if to make a public speech, letting the other person act as auditor. Be certain that the voice does not become artificial and go back to its original high level. Speak in very much the same confidential tone as before, only loud enough for the voice to carry easily to all parts of the room. Direct every word straight at the auditor. Use the vocative, calling him by name at the beginning of every few sentences. Let him answer back in a conversational tone, establishing all the conditions of the most direct communicative address. These devices, if persistently used, will do more than almost anything else to overcome that artificiality of speech which is due to lifting the voice to a strained, unnatural key.

The same exercise may be used if the tone is pitched too low and the voice seems harsh and throaty, the problem here being to bring the voice up to a normal key, just as in the former case it was to bring it down.

Other devices may be used with good results if practiced in the right manner. If the voice is pitched low and seems flat and lifeless, it is well to read or declaim passages full of life and vigor that ascend into a high plane of pitch, as the lines from "Macbeth," Act II, scene iii, spoken by Macduff upon the discovery of the murder of King Duncan:

Awake, awake!
Ring the alarum-bell. Murder and treason!
Banquo and Donalbain! Malcolm! awake!
Shake off this downy sleep, death's counterfeit,
And look on death itself! up, up, and see
The great doom's image! Malcolm! Banquo!
As from your graves rise up, and walk like sprites,
To countenance this horror.

If the voice is high and strained, lines of a tranquil nature that tend to require a rather low plane of pitch may be used, as:

Sweet and low, sweet and low,
Wind of the western sea. — TENNYSON

> And I saw the night come down on that house, falling gently as the wings of an unseen dove. And the old man — as a startled bird called from the forest, and the trees were shrill with the cricket's cry, and the stars were swarming in the sky — got the family around him, and taking the old Bible from the table, called them to their knees. — HENRY W. GRADY, "Homes of the People"

Then unemotional lines expressive of everyday, matter-of-fact things may well be used as illustrative of the medium between these two extremes, as:

> Two days afterward I went to visit a friend in the country, a modest man, with a quiet country home. It was just a simple, unpretentious house, set about with big trees, encircled in meadow and field rich with the promise of harvest. — HENRY W. GRADY, "Homes of the People"

A third exercise that may be used is to utter clearly and distinctly the sounds of *a*, *e*, *i*, *o*, *u* and to count from 1 to 10, lifting the voice to a high plane of pitch. Repeat the exercise, dropping the voice to a low plane. Repeat again, letting the voice follow a middle plane, and so on until the ear becomes accustomed to the change, and the voice keys itself readily to one plane or another without effort.

II. FLEXIBILITY

The second consideration, that of gaining vocal flexibility, is one that usually requires much more attention than the establishing of a normal key. It is probable that the voices which are improperly keyed are the exception rather than the rule, but the percentage of untrained speakers who have even passably flexible voices is comparatively small. Here it is the voice that travels in an almost expressionless monotone that is the rule rather than the exception, and it is the problem of nearly every beginner to get away from the hopelessly dead level along which the voice tends to travel. Clearly this line of monotony must be broken in some way if the speaker is to have an adequate means of expressing himself through pitch. The line of monotony may be illustrated by such an expression as the following:

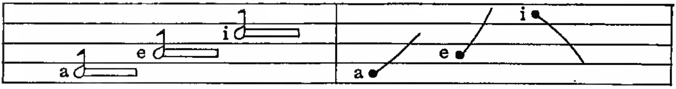
Rich gifts wax poor when givers prove unkind.

Whatever may be in the mind of the speaker as he utters these words, surely very little is conveyed to the hearer so long as the voice travels without variation from this horizontal line. But let his thought be stimulated so that this line of monotony will be broken, and note the result:

Rich poor unkind
gifts givers
wax when prove

As soon as the speaker comes really to think intently upon what he is trying to express, each important part will tend to be set higher in pitch than the lesser parts of the sentence, so that a meaning that is both clear and emphatic is conveyed; while no such impression is gained when the voice continues on a single level. In the study of pitch the student should learn to step from point to point upon the speaking scale, setting important ideas high, subordinating the less important ones to a lower plane, and by constant discriminations of this kind giving the same shade and color to his thought that the musician is giving constantly upon his instrument.

The influence of song in speech. But expression through pitch consists of something more than setting words upon different levels. If each word were placed upon a given level and sustained there during its utterance, then all speech would be song. This is what happens in the utterance of a note of song. A given plane is attacked, the note held on that exact plane until it has been given its full value, then released and another like attack made with the voice. In speech the mode of utterance is very different. A given plane is attacked, but the voice is not sustained and made to vibrate at a given point as it is in song. Every tone of speech travels either up or down the scale, and this upward or downward movement is commonly called inflection. The following diagram will make clear the difference in the action of the voice in song and in speech:



By uttering the vowels *a*, *e*, and *i* as notes of song, as above indicated, it will be seen that the first song note, uttered as *a*, travels upon a horizontal plane of pitch until the note is given its proper value. It is then dropped and a new attack made for the vowel *e*; then this is dropped in like manner and another attack made for the vowel *i*. A comparison of this action of the voice with the same three vowels uttered as inflections of speech will make clear that in the utterance of *a* as the first speech inflection the voice does not travel on a horizontal line, as in the notes of song, but strikes upward, taking a somewhat vertical course, and we have a rising inflection of the voice. *E* uttered as the second inflection also strikes upward, and *i* uttered as the third inflection strikes downward and is a falling inflection. A comparison of these two movements of the voice shows that speech, like song, makes constant new attacks in pitch, but, unlike song, takes a definite vertical course instead of a horizontal one. This is very important for the speaker to understand, since it is one of the common faults of public speaking.

Some speakers who think themselves effective are quite unaware that their speaking is almost pure song. It is not uncommon to hear whole sermons given in notes of song, with few, if any, inflections of speech. Liturgical reading or the saying of the mass is very properly rendered in notes of song, but this mode of delivery has no place in the sermon proper or upon the public platform. It is known as the "singing tone," and is by no means uncommon with supposedly skilled speakers.

Another habit, which is perhaps more common, is that of the speaker who does not employ song altogether, but who seasons his speaking with occasional song notes that give a peculiarly monotonous, "singsong" effect to his entire method. These usually occur upon individual words ending in euphonious vowel sounds that lend themselves very readily to the singing tone. They are frequently heard on the final syllable of such words as "nation," "union," "liberty," "humanity," pronounced "nation-n-n," "union-n-n," "libert-e-e," "humanit-e-e." This element of song is due chiefly to poor enunciation. The organs of articulation, instead of releasing the sound at the proper time, prolong it unduly, and a distinct note of song is the result. Speakers who employ it are invariably tiresome. It has its place in liturgical reading and in certain forms of emotional poetry, but no proper place in ordinary speaking and should never be used.

Along with this singing of individual words is a similar incorrect form of vocal melody which occurs upon consecutive words that are of about equal value and should be given equal prominence by the voice. The following will illustrate:

I every own
that should have his
maintain man ideals

Here the speaker arbitrarily sets one word high and the next word low with almost entire disregard of the thought that should govern the expression. By setting the words "I," "every," and "own" high in pitch they are given a prominence which the context does not warrant, while the words "maintain," "man," and "ideals," which clearly carry the thought of the sentence and should be made prominent, are given subordinate place. The "I" has no special importance in the sentence that should make it take rank above "maintain," but is inseparably linked with it and tends to stand on the same pitch level. So, likewise, with the other pairs of words of the sentence. This mode of dropping the voice arbitrarily, without regard to the meaning, is usually more monotonous than the use of a singing tone on individual words. It generally occurs in almost every sentence, with a regularity that shows a decided lack of mental discrimination and reduces the speaker's delivery to a rhythmical swing that is mechanical in the extreme.

This fault serves to reëmphasize the importance of plain conversation as the basis for all good speaking. When the voice is guided by the mind it generally attacks a higher level of pitch in the expression of ideas that are important, and a lower level for those that are subordinate. Thus there is the natural flexibility of the voice that is heard in all animated conversation. But when the mind becomes more or less passive, or when the speaker assumes a kind of "speaker's tone," then the artificial swing is likely to take the place of conversational variety, and monotony is the result.

The important thing is that the speaker or reader be able to employ the same flexibility of voice that he would in all probability use if he became engaged in an earnest argument. In this case the voice would travel through pitch with much vigor, in response to the emotional conditions induced by the argument; while, if he were to appear before an audience for a formal speech, the chances are that all of the elements of conversation would disappear and a "speaker's tone," with some one or all of the faults that have been mentioned, would be used. Or if he were to attempt to read something formally, a distinct "reader's tone" would very likely take the place of the natural variety of communication.

Lively flexibility of the voice usually indicates lively activity of the mind; so, just as in action or in any other means of expression, it is necessary to go back to the primary cause, the mental and emotional stimuli that prompt the voice to move in a lively fashion up and down through the range of pitch. If the voice of the speaker is flat and lifeless, continuing almost without variation on a single level, the first step is to stimulate vigorous thinking. It is of little value for the teacher to show the pupil how this effect or that may be gained by a movement of the voice up or down, if there is no stimulus in the pupil's mind that will prompt such action. If the voice is unresponsive to the thought, let the teacher put very pointed questions to the pupil regarding the subject under discussion, drawing him out and discovering how much he really knows about it. In this way the pupil will be obliged to concentrate. If his mind has been passive, and his ideas are merely floating along in his consciousness, this will serve to wake him up; and in order to answer intelligently the questions put to him he will unconsciously employ lively vocal flexibility. Every resource of the teacher should be employed to stimulate his thought and imagination and to aid him in giving expression to them. In doing this it is desirable to keep the mechanical side of the vocal action as much in the background as possible.

One writer upon this subject has said, "Many of the modulations of the voice are as involuntary as the twinkle of the eye."[1] This is exactly what should be true of all modulations of the voice; in fact, of all vocal action whatsoever. The speaker ought never to have to think whether the voice is acting in one way or another. He should be able to use his voice so that it unconsciously mirrors what is taking place in his mind; and for purposes of practical speaking this can best be accomplished by centering the attention chiefly upon the thought to be expressed and by giving attention to the mechanics of the process only as it is found to be necessary.

If a student has a naturally flexible voice and employs good conversational variety in both his private and public address, surely it would be very much of a waste of time for him to spend any considerable amount of energy on inflectional drills. For practical purposes a working knowledge of the essentials of pitch, rather than a formal study of the intricacies of technical elocution, is desirable.

---

[1] Curry, Lessons in Vocal Expression, p. 3.

Very often the speaker who is thoroughly alive to his subject and very earnest in his desire to impress his hearers will speak with good inflectional variety. If, however, such lively activity of thought does not result in effective expression, inflectional drills may be resorted to. In this case it is desirable to understand how the voice acts as it passes through the range of pitch, and how this action influences actual speaking. Such drills should not be made an end in themselves, but merely a means for more effective expression of the speaker's thought. All mechanical action of the voice should be relegated to subconsciousness as rapidly as it can be made a *vocal habit*.

In considering the movement of the voice through pitch, it may be said that it acts always according to two principles:

I. It *skips* from one point in pitch to another, as when consecutive words, or consecutive syllables of the same word, are placed on different levels.

II. It *glides* up or down on a single syllable.

This constant skipping or gliding movement makes it possible for the speaker to convey sentiments ranging from delicate shades of thought or emotion to the most intense passion. If, for instance, he is moved by feelings so intense that he flies into a rage, his expression is likely to be such that the voice will move with skips and glides that extend through the whole compass, giving tremendous emphasis to the speaker's words. If, on the other hand, the expression is that of mild or tranquil ideas, the movement of the voice will be much less vigorous, the skips and glides being very much shorter and less abrupt.

We have already seen how the voice skips from point to point, making one part prominent by setting it high and another part subordinate by giving it inferior place. In like manner its action as it glides up or down on each syllable shows the relative importance of different ideas and expresses varying degrees of meaning. These glides, commonly known as inflections, are of three kinds: rising, falling, and bending (technically, circumflex) inflections. It is a mistake to suppose that the inflections of the voice serve merely to show grammatical relations; that a rising inflection must be used at every comma or interrogation point and a falling inflection at every colon or period, as is sometimes taught in the schools. No such mechanical law can be depended upon. Inflections serve to show logical rather than grammatical relations. A sentence of a given grammatical structure may be read so as to express many different meanings, depending upon how the voice is inflected in its interpretation. The simple declarative sentence "He will go," if read with rising inflections, may express uncertainty and ask for information, as if it said, "He will go, will he?" The same sentence, if read with decisive falling inflections, asserts with positiveness, "He *will* go"; while, if read with decided bendings of the voice, it might express sarcastically the absurdity of such an assertion, as if to say, "Yes, he will be likely to go!"

In brief, it may be said that all expression by means of vocal inflection depends upon the thought and intent of the speaker. If the inflections of the voice take the form of a movement that has an almost mechanical regularity, it is usually an indication of lax thinking. The speaker who does not express himself with discrimination, but allows his thoughts to float along in a loose fashion, is very likely to fall into the habit of using one kind of inflection very much to excess. Often it is a predominance of falling inflections, the voice dropping constantly at the close of nearly every phrase, regardless of whether or not the thought demands it. This makes the delivery seem heavy and lifeless. The constant dropping of the voice at almost regular intervals produces a form of monotony that has very much the same effect upon the ear as that of the speaker whose voice travels nearly on a single pitch level.

The same is true of the excessive use of the rising inflections. With some speakers the voice never seems to fall at any point, but to strike upward constantly. This impresses the ear with a sense of continued uncertainty and lack of finality of purpose, as though the speaker were never quite sure of himself. In a similar way some speakers use an excessive number of bending inflections of the voice, which make them appear to be always rather desirous of appearing affable and ingratiating.

To speakers who are monotonous because of the excessive use of one kind of inflection a knowledge of the general effect of the voice as it strikes up or down is of much value. If we listen to the effects produced by the different kinds of inflections, it is at once apparent that strokes of the voice upward give lightness to the expression; that strokes of the voice downward give weight; while bends of the voice produce effects quite different from those of either the rising or the falling inflections. The following general laws of inflection make its use clear:

I. Ideas expressive of affirmation, assurance, confidence, positiveness, decision, determination, conclusiveness, and all finality of thought or purpose tend to take the falling inflection.

The following words of Patrick Henry illustrate the use of very decisive falling inflections:

> We have petitionèd; we have remonstratèd; we have supplicatèd; we have prostrated ourselves before the thròne, and have implòred its interpositiòn to arrest the tyrannical hands of the ministry and Parliamènt.

II. Ideas expressive of uncertainty, hesitation, doubt, indecision, suspense, concession, interrogation, and all lack of finality of thought or purpose tend to take the rising inflection.

> Welĺ, nó, I am not at all certaín, but I think possiblý such a course of actión under certain circumstancés might be desirablé.

III. Ideas expressive of greater intensity of thought or purpose than those usually expressed by rising or falling inflections, or ideas manifesting a double motive, tend to take the bending inflection.

> 1. Ȃh, I am delig̑hted! This is remȃrkable! A wondȇrful piece of art!

Here the ecstasy of the speaker is manifested by very emphatic bends of the voice on the words "Ah," "delighted," "remarkable," "wonderful," which give much more color and purpose to the speaker's words than would rising or falling inflections.

> 2. Hath a $\overset{\cup}{\text{dog}}$ money? Is it possible a $\overset{\cup}{\text{cur}}$ can lend three thousand ducats?

The bitter sarcasm of Shylock manifests itself by decided bendings of the voice on the words "dog" and "cur," or perhaps upon other words of these sentences, producing an effect quite different from what it would be with either rising or falling inflections.

PRACTICAL EXERCISES FOR SECURING VOCAL FLEXIBILITY BY MEANS OF PITCH

Exercises in Key

I. Utter with distinct enunciation *a*, *e*, *i*, *o*, *u*, in a monotone, with the voice keyed to a normal, middle plane of pitch; repeat with the voice keyed to a high plane of pitch; repeat with the voice keyed to a low plane of pitch. Practice different adjustments of the voice in pitch, as: high, middle, low; low, middle, high; middle, low, high. Work for ease of adjustment till the voice may be keyed without effort to any desired plane of pitch.

II. Count with clear enunciation *1*, *2*, *3*, *4*, *5*, in a monotone, with the following adjustments of the voice: middle, high, low; middle, low, high; low, middle, high; high, middle, low.

III. Find passages from literature similar to those on page 193 that are characteristically of high, middle, or low key. Read these passages with an easy adjustment of the voice to the proper key.

EXERCISES IN FLEXIBILITY BY SKIPS OF THE VOICE

IV. Pitch the voice low and let it climb the scale by gradually ascending steps on *a*, *e*, *i*, *o*, *u*; pitch the voice high and let it descend in the same manner; pitch the voice low and let it ascend and descend by repeating *a*, *e*, *i*, *o*, *u*; practice the same exercises with the numerals *1*, *2*, *3*, *4*, *5*.

V. Let the voice rise by gradual steps in the following sentences:

1. What is it that gentlemen wish?
2. What would they have?
3. Shall we try argument?
4. Shall we resort to entreaty and humble supplication?
5. Have we anything new to offer upon the subject?

Let the voice descend by gradual steps in the following sentences:

1. It is impossible!
2. We shall not fail!
3. We are not weak!
4. Our chains are forged!
5. The war is inevitable — and let it come!

Let the voice gradually ascend and descend in the following sentences:

1. I have but one lamp by which my feet are guided.
2. I have no way of judging of the future but by the past.
3. In proportion to the magnitude of the subject ought to be the freedom of the debate.

4. The question before the house is one of awful moment to this country.

5. I consider it nothing less than a question of freedom or slavery.

NOTE. The sentences above should be read with definite action of the voice up or down the scale for practice in vocal flexibility. No doubt they might very properly be read in other ways.

VI. Read slowly the following sentences, observing carefully the definite steps of the voice through the range of pitch that are necessary to bring out the meaning:

1. The war, then, must go on. We must fight it through.

2. If the war must go on, why put off longer the Declaration of Independence?

3. Why then, why then do we not as soon as possible change this from a civil to a national war?

4. And, since we must fight it through, why not put ourselves in a state to enjoy all the benefits of victory, if we gain the victory?

5. If we fail, it can be no worse for us. But we shall not fail.

EXERCISES IN FLEXIBILITY BY GLIDES OF THE VOICE

VII. Speak clearly *a*, *e*, *i*, *o*, *u*, with a marked rising inflection of the voice on each; repeat by giving to each a decided falling inflection; give *a* with rising inflection, *e* with falling, and alternate the inflections in the same way on *i*, *o*, *u*; give *a* with falling inflection, *e* with rising, and alternate in the same way on *i*, *o*, *u*.

VIII. Count *1*, *2*, *3*, *4*, *5*, varying the direction of the inflections as in Exercise I. Count *1*, *2*, *3*, *4*, *5*, varying the length of the inflections thus: five very long rising inflections; five very short rising inflections; five very long falling inflections; five very short falling inflections; then with alternating inflections, long and short.

IX. Speak the sentence "He is a worthy gentleman," expressing:

1. High admiration for the man.
2. A mere statement of fact.
3. Surprise at hearing the statement.
4. Mere indifference to the fact.
5. Doubt as to the truth of it.
6. A strong assertion of its truth.
7. Sarcasm in regard to it.

X. Read the following lines, observing carefully the inflections necessary to bring out the meaning:

> 1. This uncounted multitude before me and around me proves the feeling which the occasion has excited. These thousands of human faces, glowing with sympathy and joy, and from the impulses of a common gratitude turned reverently to heaven in this spacious temple of the firmament, proclaim that the day, the place and the purpose of our assembling have made a deep impression on our hearts.
>
> 2. Venerable men! you have come down to us from a former generation. Heaven has bounteously lengthened out your lives, that you might behold this joyous day. You are now where you stood fifty years ago, this very hour, with your brothers and your neighbors, shoulder to shoulder, in the strife for your country. Behold, how altered!
>
> WEBSTER, "First Bunker Hill Oration"

CHAPTER IX

TIME

In the study of pitch we found the problem to be one of overcoming monotony and rendering speech effective by various movements of the voice up and down the speaking scale. In a similar way, by means of the time elements of speech variety may be secured and monotony overcome. Anyone who has stopped to consider that the chief reason why some speakers are ineffective is because they speak at such a rapid rate that they are hard to understand, and that others speak in so slow and lazy a fashion that they are exceedingly tiresome, will at once recognize the importance of *time* as an element of effective expression.

Time, as a vocal element, is the duration of utterance. It has to do with three principles:

I. The length of individual sounds, syllables, and words.

II. The pauses that occur between words and groups of words.

III. The rate and rhythm of utterance.

These principles have a very important influence in the general effectiveness of expression, performing a function not unlike that of pitch. As we shall see later in this chapter they are of the utmost importance in securing variety in speech.

I. Quantity Values in Speech

In considering the first principle — the length of individual sounds, syllables, and words — we find that some sounds are naturally of long quantity, others short, and still others of medium length. Robert Burns characterizes the sound of *o* as "the wailing minstrel of despairing woe," and Oliver Wendell Holmes speaks of the "velvety *v*'s." That is to say, some sounds lend themselves much more readily than do others to the expression of given sentiments.

No one understands the principle of the time value of sounds better than the poet, who, by means of combinations of sounds of certain lengths, is able to produce remarkable effects. The poetry of Edgar Allan Poe, some of which is little more than mere euphonious sound, serves to illustrate what may be accomplished by combinations of words of different time values. Observe, for instance, his imitation of the great iron-tongued bells of the church tower:

> Hear the tolling of the bells —
> Iron bells!
>
> . . . . . .
>
> They that dwell up in the steeple,
> All alone,
> And who tolling, tolling, tolling,
> In that muffled monotone,
> Feel a glory in so rolling
> On the human heart a stone.

A very different description is that of the tiny bells of the sleigh. Note the very marked difference in the predominating sounds of the following lines:

Hear the sledges with the bells —
Silver bells!
What a world of merriment their melody foretells!
How they tinkle, tinkle, tinkle,
In the icy air of night!
While the stars that oversprinkle
All the heavens, seem to twinkle
With a crystalline delight.

In comparing the very different effect of these two passages, both taken from the same poem, we find that it is accomplished by a skillful combination of sounds of similar lengths more than by the thought contained in the lines. The prolonged *o* and *l* sounds in "toll" are perfectly adapted to the imitation of the great bells of the tower, while the short *i* and *k* sounds in "tinkle" are admirably suited to the silvery bells of the sleigh.

Different sounds possess very different time values, and these have a marked effect upon speech. The sound of *a* in "ate," in "art," or in "all," may be prolonged much more easily than that of *a* in "at," the latter being of much shorter quantity. Also *e* in "me," *i* in "ice," *o* in "old," *u* in "use," possess longer time values than *e* in "met," *i* in "it," *o* in "son," *u* in "us."

The same differences in quantity are found with the consonants. The sounds of *l*, *m*, *n*, *r*, *v*, *w*, are easy-flowing and well adapted to slow and prolonged utterance; while the sounds of *t*, *k*, *j*, *g*, *f*, *h*, *s*, *b*, *d*, are abrupt, and cannot be prolonged to any extent without becoming a kind of drawl.

The various sounds when combined form syllables and words of long or short quantities, depending upon which class of sounds predominates. Combinations of sounds chiefly of long quantities form words like "on," "noon," "all," "roll," "law," "lowly," "roar," "murmur," "national," "memorable." These sounds are well suited to the expression of such sentiment as that of the following lines of Gray's "Elegy":

> The plowman homeward plods his weary way,
> And leaves the world to darkness and to me.

Combinations of sounds mostly of short quantities, as in "at," "ax," "ask," "check," "pick," "speck," "stop," "arctic," "statistics," "perplex," "explicate," are well suited to express such ideas as those of the following lines of Tennyson:

> I chatter over stony ways,
> In little sharps and trebles,
> I bubble into eddying bays,
> I babble on the pebbles.

While lines in which neither element predominates, but that are made up of about an equal number of long and short sounds, are suited to the less unusual forms of expression, as:

> A mother's love!
> If there be one thing pure
> Where all beside is sullied;
> That can endure
> When all else pass away;
> If there be aught
> Surpassing human deed, or word, or thought,
> It is a mother's love.

Importance of quantity values. Considering these differences in the length of the vowel and consonant sounds, and their effect as they are employed in the expression of various sentiments, it is easy to see that the ability of the speaker or reader to give to individual sounds or syllables their correct time values is of much importance. One who understands nothing of the time elements of speech will be likely to try to express things widely different in character with nearly uniform time values. This results not only in the failure to express the thought truly but in a form of monotony very similar to the monotone in pitch.

This is not uncommon of the reading in our schools. If the child is not taught to appreciate the difference between the meditative lines of "Thanatopsis" and the animated style of "Paul Revere's Ride," his lack of a sense of these differences will be almost certain to make his expression uniform and lifeless.

The failure to discriminate between such values is usually unconscious, acquired often early in life. In families where parents have the habit of slow or drawling speech, the children very often, by mere imitation, use the same. In nearly every school are found children who drawl, not because of any defect of the organs of speech, but merely from habits due to environment.

It does not require an especially discriminating ear to sense the marked difference in the time values of Tennyson's

> I chatter, chatter, as I flow
> To join the brimming river,

and Longfellow's

> And in the hush that followed the prayer,
> Was heard the old clock on the stair, —
> "Forever — never!
> Never — forever!"

Quantity values in prose. While these different quantities are an ever-present consideration in the interpretation of poetry, they are no less important in prose. Compare the quantity of the opening lines of the speech of Robert G. Ingersoll on Napoleon with the later lines of the speech which describe Napoleon's military campaigns, and the difference in the quantity values of prose is apparent.

> 1. A little while ago I stood by the grave of the old Napoleon — a magnificent tomb of gilt and gold, fit almost for a dead deity — and gazed upon the sarcophagus of rare and nameless marble, where rest at last the ashes of that restless man.
>
> 2. I saw him putting down the mob in the streets of Paris. I saw him at the head of the army of Italy. I saw him crossing the bridge of Lodi with the tricolor in his hand. I saw him in Egypt in the shadows of the pyramids. I saw him conquer the Alps and mingle the eagles of France with the eagles of the crags. I saw him at Marengo, at Ulm and Austerlitz. I saw him in Russia, where the infantry of the snow and the cavalry of the wild blast scattered his legions like winter's withered leaves. I saw him at Leipsic in defeat and disaster, driven by a million bayonets back upon Paris — clutched like a wild beast — banished to Elba.

In the first part of this speech Ingersoll portrays a scene of awe and magnificence — a man standing in silent contemplation before the gilded tomb of the great conqueror. Language is chosen that suits exactly the atmosphere of the scene. The words "ago," "old," "Napoleon," "tomb," "gold," "rare," "nameless," "marble," are made up of easy-flowing sounds which produce just the effect that the speaker intended.

The later lines of the speech portray an atmosphere entirely different. Here it is the martial tread of Napoleon's armies on their different campaigns. One can almost hear the tramp of the soldiers' feet and the hoof beats of the horses in the movement of the lines. The words employed are crisp and full of action. The abrupt "scattered," "withered," "driven," "clutched," "banished," give the martial effect that the speaker desired and exactly accomplish his purpose.

Attention to quantity values fundamental. There can be no doubt that Ingersoll possessed a genius for sound and color that few orators have approached. Yet every skilled speaker employs this principle to some extent. The speaker is constantly narrating incidents, describing objects, explaining processes, portraying scenes, and he needs every possible resource to accomplish his end. If he gives no attention to quantity values in speech, he is denying himself the use of one of the very effective instruments of expression.

The speaker who utters all syllables, regardless of their quantity values, in an abrupt manner is not able to give adequate expression to a great range of sentiments, such as the pathetic or the sublime. He may be possessed genuinely of a desire to express such a sentiment, and yet be wholly unable to do so because of his fixed habit of abrupt utterance. On the other hand, he who unduly prolongs every syllable, whether it be long or short, finds it equally impossible to give adequate expression to that which requires abruptness and point.

In order to overcome difficulties of this kind, it is necessary that the speaker understand the different time values of our language and the influence that they have upon expression. He should know that some sounds are of so long quantity that they may be easily prolonged; that others are so short that they can scarcely be prolonged at all; and that it is fatal to good expression when no attention is given to these values. Accordingly it is necessary that he be discriminating in his diction, and that he be able to give to the elements of speech their proper values. If he has never observed the differences in quantity of the various speech elements, and has been accustomed to give to all sounds and syllables an equal length, he will no doubt experience much difficulty in overcoming the habit. But he will be repaid for his pains, since a true evaluation of the initial elements of speech is fundamental.

Nowhere is the importance of this principle more apparent than in oratorical composition. To be successful with this style of writing is by no means easy. It requires an ability to sense time values to an extent that the verbal expression will harmonize with the emotion. In fact, in all prose that is more or less emotional we find a certain tendency towards measured utterance, which calls into use the quantity elements of speech. For instance, the writer who attempts to express a feeling of strong patriotism by means of cold, matter-of-fact language, that might be very appropriate for an essay, fails chiefly because he does not understand quantity values. So in all expression, whether written or spoken, it is desirable to gain such a feeling for the quantity values of language that one becomes accustomed, more or less unconsciously, to suit sound to sense.

II. PAUSE

The second principle of time is that of pause. Pause is the cessation of utterance between the logical divisions of speech. All language is made up of a series of ideas, presented one after another by means of words and groups of words. In order to grasp the thought, the mind must rest momentarily upon each idea as it is presented. This makes necessary a slight cessation, or pause, after each thought group. These thought groups, each containing a single idea, are known as phrases, and the process of grouping together the words that express single ideas is known as phrasing.

These phrases are usually closely related, and the pauses serve not only to separate them but also to show their relation to one another and to the thought as a whole.

It is a mistake to suppose that pause serves no other purpose than to separate expression into its component phrases. Very often pause is the determining factor that manifests more clearly than anything else the thought and purpose of the speaker. Consider the words of Hamlet, "To be, or not to be: that is the question." What element of expression could portray as do the weighty pauses of this line the feelings of the young prince as he soliloquizes on the value of human existence, where a soul stands in the borderland between a known misery and an unknown eternity!

The first question relating to pause is the consideration of where pauses should and should not be used; the second, that of their value as related to the more effective expression of the speaker's thought as a whole.

Pause not a mechanical principle. First let us consider where pauses may properly be used. The suggestion that is sometimes made that the speaker should pause before or after certain parts of speech, as before relative pronouns and after intransitive verbs, is of little value, inasmuch as it directs the attention to the mechanical structure of language instead of to its logical purpose. It should be remembered that pause, like inflection, serves to show *logical* rather than *grammatical* relations. The old-time schoolmaster took infinite pains to impress his pupils with the importance of pausing for a certain number of counts at every comma, a longer time at every semicolon, and still longer at every period. The fact is that, in order to show true logical relations, one sometimes makes no pause at a comma, occasionally pauses several times as long at a comma as at a semicolon or period, and makes pauses constantly where there are no marks of punctuation at all. This goes to show that punctuation is not a reliable guide for the voice. In fact, it is not intended to be. It serves merely as an aid to the eye in pointing out grammatical relations. The eye of the reader is able usually to catch at a glance the relations indicated on the printed page, often traveling several phrases in advance of the thought which his voice is expressing.

Pause necessary to reveal the thought. The ear needs considerable more assistance than the eye. If the eye does not catch at first glance the relations indicated upon the printed page, it can go back and take its time in discovering them. This the ear cannot do. If the thought relations are not made clear by the voice step by step as the speaker proceeds, they are lost and the ear has no opportunity to recover them. This makes necessary a great many more pauses in speaking than there are marks of punctuation in writing. The tendency nowadays seems to be to use very few marks of punctuation, in fact only just enough to enable the eye of the reader to see the structural relations as it moves across the printed page. But the speaker must use constantly a great many pauses to make clear his thought as he proceeds, and also pauses of various lengths to show the relations of the different ideas. This makes it necessary for him to understand where pauses may properly be used.

Rhetorical and grammatical pause. The most common misuse of pause is that of confusing grammatical and rhetorical pause. Grammatical pause is that indicated by marks of punctuation, and serves the purpose of making clear the sentence structure; rhetorical pause is that made by the voice of the reader or speaker, and is used to show the meaning and purpose of the expression.

Sometimes rhetorical pauses coincide with the grammatical pauses, as in this sentence from Grady's "Homes of the People": "Two days afterward, | I went to visit a friend in the country, | a modest man, | with a quiet country home." Here a rhetorical pause occurs very properly at each mark of punctuation, since the punctuation marks in this case happen to occur at each division of the thought and separate the sentence into the correct phrase groups. But very often they do not, as in the following sentence from the same speech: "The old man got the family around him, and, taking the old Bible from the table, called them to their knees." Here there are commas both before and after the word "and." In expressing the thought of this sentence there is naturally a pause at the first comma, since it stands at the end of the first thought group; but the voice should pass over the comma that follows the word "and" as though there were no mark of punctuation, since "and" is merely a connective word that expresses no definite idea of itself, but is inseparably joined to the second phrase. The logical division of the thought as indicated by the proper pauses would be: "The old man got the family around him, | and, taking the old Bible from the table, | called them to their knees."

It is a very common habit of speakers who are not conversant with the principles of proper phrasing to pause after introductory, transitional, or connective words, such as "and," "but," "for," "because," "also," "therefore," merely because such words are frequently followed by commas.

A similar error is that of failing to indicate the divisions of thought by the proper pauses because no marks of punctuation happen to occur between the different phrases. In the following sentence there are several clearly defined thought groups that have to be marked off by definite pauses, although none of the divisions are indicated by marks of punctuation: "And I felt that the sun in all its course could not look down on a better sight than that majestic home of a republic that has taught the world its best lessons in liberty."

From this it is clear that rhetorical pauses often occur where there are no marks of punctuation, and that marks of punctuation occur where there is no necessity for pause. If it is remembered that punctuation shows grammatical relations and that pause shows thought relations, there is likely to be little difficulty in the use of these principles. The main difficulty seems to be either in confusing the two principles or in employing pause somewhat arbitrarily, with little attention to definite thought groups.

The true foundation of phrasing. It should be remembered that correct phrasing is dependent always upon the thought. Each idea, although related to the ideas that precede it and to those that follow, stands by itself in expression as a unit; that is, as the mind centers upon an idea, all other ideas are for the time being excluded, and as that idea is given expression the voice naturally groups together those words which are necessary to express it. But if there is no such definite centering of the mind upon the idea, the phrasing will be very imperfect. It will take the form either of a great number of very short word groups, many of which express no thought at all, or of a few very long word groups, each of which contains several entirely distinct ideas.

Overphrasing. The first is probably the more common. It is a sure indication that there is little thought back of the expression. The following will illustrate: "We know | that | this policy is | unwise because | it is | ineffective, | and so | we plead | that | it be defeated." Here the pause occurs with a kind of regularity after every few words and with almost no regard to the meaning. The utterance is measured off bit by bit as though pause were something to be determined by rhythmic impulses of the voice instead of by the logical divisions of the thought.

If we try to think the thought of one of these groups, we shall see at once how futile is such expression. What clear or definite meaning can one get from such phrases as "this policy is" or "unwise because"? When the thought units are broken up into such mere fragments the result is annoying and distracting to the listener. If he gets the thought at all, he has to do so by sheer effort; that is, he has to be constantly translating in his own thought the ideas that are so imperfectly expressed by the speaker. We can well understand how much of an effort this becomes when the audience, in order to get the meaning, is obliged to readjust mentally almost everything that is said.

On the other hand, if the expression were by *thought* units, we should have such phrases as "We know | that this policy is unwise | because it is ineffective," which express definite ideas clearly and require no such effort on the part of the listener as is necessary in the former case.

Too little phrasing. The other extreme is that of including a number of distinct ideas in a single word group. This is common of a certain type of declaimer, who prolongs his utterance without pause as long as his breath holds out, then takes a deep breath suddenly and continues again until his lack of breath makes another pause necessary. This is extremely ludicrous when the pause happens to come between parts of a sentence where there is no need for pause, or, as it sometimes does, between the syllables of a single word.

Whether it be the fault of too much phrasing or too little, both are equally bad, for both fail to reveal the thought. The first breaks the expression into many fragmentary bits, some of which express no meaning at all; while the second fails to mark off the different thought groups, and thus leaves the meaning obscure.

Phrasing independent of mechanics of speech structure. Moreover, it should not be supposed that correct phrasing can be acquired by mere attention to the mechanics of speech structure. If the thought is hazy in the mind of the speaker, no mechanical application of pause will make it clear to the listener.

It is entirely erroneous to suppose that any given number of words constitutes a phrase. Very often a single word conveys as complete and definite meaning as a large group. In "Julius Cæsar," when the infuriated mob is about to burn the house of Brutus, they shout: "About! Seek! Burn! Fire! Kill! Slay! Let not a traitor live!" Here each idea, except the last, is expressed by a single word; while in the following lines of Patrick Henry each idea is expressed by long word groups: "If we mean to preserve inviolate those inestimable privileges for which we have been so long contending—if we mean not basely to abandon the noble struggle in which we have been so long engaged, and which we have pledged ourselves never to abandon until the glorious object of our contest shall be obtained—we must fight!"

Whether the phrase be long or short makes no difference. If a single word expresses a definite idea by itself and does not require the assistance of other words to make clear the meaning, it constitutes a rhetorical phrase as truly as a long group of words that might be employed to express the same idea.

Phrases not fixed and invariable. Neither should it be supposed that phrases are never subject to change. A sentence that can have but one meaning while standing alone, and therefore can be phrased in but one way, may take on a very different meaning when placed in relation to other sentences. Thus phrasing becomes a variable factor in expression, depending upon the thought as it is determined by the context. This will be taken up more fully under the study of emphasis.

Pausing within a phrase. We find also that pause sometimes occurs within a phrase, although but a single unit of thought is expressed. This occurs when some part of the phrase needs special emphasis in order to make the thought clear, as "The scenes of his childhood had vanished | forever." By a definite pause in the midst of the last phrase the idea is made considerably more emphatic than it would be if it were read merely "had vanished forever."

How to gain clear expression by phrasing. From these considerations we see that there is no such thing as phrasing according to set rule. While the function of phrasing is to reveal clearly each unit of expression, we know that every such unit is so inseparably linked with what has gone before and what is to follow that the mind must be thoroughly awake or there is certain to be the slurring of a number of thought units, or the breaking up of single units into such bits that their meaning is partially or entirely lost. Absolute clearness of thought is the only thing that will insure clear expression by means of phrase groups. In order to gain clear expression in this way, it is necessary that the attention of the speaker be kept constantly upon his subject while he is speaking. The moment the mind goes woolgathering and the centers of attention become hazy, much of the meaning is lost to the audience. Two things are essential:

1. The speaker must keep his mind fixed constantly upon what he desires to express.

2. He must try to give his hearers a definite impression of each idea as it occurs.

The faithful observance of these two principles for a sufficient length of time will give one a mastery of phrasing such that no further attention will need to be given consciously to it.

Pause indicative of thought relations. But pause is used not alone to indicate phrase groups; it performs also the very important function of showing the relation of these groups to each other and to the thought as a whole. Accordingly, pauses are of different lengths, some being short, others long, and still others of medium length, depending upon what the pause serves to express.

Pause often more expressive than words. In some instances the pauses are even more expressive of what is taking place in the speaker's mind than are the words themselves. The soliloquy of Hamlet, "To die, — to sleep, — to sleep! perchance to dream! ay, there 's the rub," may be spoken with such weighty pauses as will manifest more clearly what must have been in the background of Hamlet's consciousness than do the phrases themselves. Very often the speaker, in moments of great potential earnestness, is able to impress his hearers more profoundly by mere suspense of utterance than by any word that is spoken. By the effective use of pause a whole theater may be held in breathless suspense and the emotions deeply touched.

Pause stimulates thought. The fact that pause is merely silence does not imply that the mind of the hearer is inactive throughout its duration. A moment of weighty pause is usually a time of the most vigorous mental activity, when the mind is held at close tension and the hearer senses, as it were, all that is being said between the lines or, to be more exact, "between the phrases."

Correlation with other principles. Pauses are of different lengths to suit the sentiment to be expressed. If the expression is of such a nature that it requires a very slow rate of utterance, the pauses tend to be correspondingly long. Note this in Cassius' parting words to Brutus:

> For ever, | and for ever, | farewell, | Brutus!

Here there is the expression of very great feeling. It is a parting that, as they suppose, is for all time.

If, on the other hand, the expression is of quick movement, the pauses will be correspondingly short, as in these lines from Wallace's "Ben Hur":

> The trumpet sounded short and sharp. | Forth from each stall, | like missiles in a volley from so many great guns, | rushed the six fours; | and up the vast assembly arose, | electrified and irrepressible, | and leaping upon the benches, | filled the circus and the air above it with yells and screams.

Thus we find that pause performs in expression a function not unlike that of inflection. It serves not only to mark off distinct ideas and to show their relation to one another, but it also enables one, as we have seen, to sense that which is behind and between what is actually expressed by words.

The beginner will not go far in actual speaking until he comes to see the value of effective pause. He will soon discover that a few moments of silence before beginning his speech are of great value in gaining attention. He will find that if he continues to pour out words in an endless stream, it soon becomes so monotonous that people refuse to listen to him; and that for clear expression of his thought it is necessary to mark off different ideas, and to show the relation between them, by pauses that are very often more expressive than words.

The "ah" and "uh" habit. One thing in particular that should be guarded against in the use of pause is that of filling space between utterances with the unpleasant sounds of "ah" and "uh." Nearly all beginners commit this fault when they attempt to speak extempore, and it is by no means uncommon with speakers of experience. It is probable that most speakers who have this very unpleasant mode of utterance are quite unconscious of it. In the case of beginning speakers it very soon fixes itself as a habit if it is not checked at the start. It is a fault so serious that it should never be passed by without criticism and helpful suggestion from the teacher.

Cause of the habit. This habit usually has its inception in lax thinking. The speaker has a general idea of what he wants to say, but it is perhaps more or less vague, and as he feels his way along through his speech, he is likely to connect all of his ideas loosely with "and," "so," "for," "but," and similar link words, and to follow these connectives with "ah" and "uh" sounds until his expression is for the most part without pause. It becomes an almost continuous stream of utterance, as "He decided-ah that-ah he would-ah go-ah, and so-ah he started-ah his preparations-ah."

Its influence upon delivery. When the speaker has followed this easy-going mode of delivery for a time, he finds it exceedingly difficult to overcome. It is the kind of speech habit in which "an ounce of prevention is worth a pound of cure." The time to check it is at the very start, before it has a chance to fix itself. Fortunate are those students who are required to employ good oral English during their high-school course, and are never allowed in any recitation to express themselves in the loose, slipshod fashion that so soon gives rise to this very objectionable habit!

An interesting experiment that has just been made at the University of Wisconsin is that of having a stenographic record taken of the speeches of students who have the "ah" and "uh" habit, in order that comparisons may be made and each student be enabled to see by means of cold type how far he is at fault in this respect. In most instances the students were astonished when confronted with the undeniable evidences of their looseness of speech. They were for the most part entirely unaware that they had any such habit.

The remedy. This laxness in delivery can be overcome by clear thinking and close attention to it while speaking. The speaker must practice speaking slowly, thinking each thought clearly as he goes along, and pausing definitely where pauses are necessary. In this way, by much persistent practice he will finally be able to overcome the fault, although it may require months to do it.

Pause gives variety and impressiveness. Finally, it may be said that pause is one of the effective means of gaining variety and thereby overcoming general monotony in speech. Like inflection, it aids the speaker in making careful discriminations, in weighing and balancing the thought, in giving to different ideas their relative values, and particularly in rendering speech impressive. The speaker will very soon learn how pausing before an important idea, or both before and after it, gives it prominence and impresses it upon his hearers, as:

> 1. If I cannot carry you with me by facts and sound arguments, I do not wish you to go with me at all; and all that I ask is simply | fair play.
>
> 2. The things required for prosperous labor, prosperous manufacturers, and prosperous commerce are three: first, | liberty; | second, | liberty; | third, | liberty.
>
> 3. Were my soul trembling on the verge of eternity, were my hand freezing in death, were this voice choking in the last struggle, I would still with the last impulse of that soul, with the last wave of that hand, with the last gasp of that voice implore you to remember this truth: | God has given America to be free.

III. Movement

The third principle of time, that of movement, has to do with the rate and the rhythm of speech.

1. **Rate is the rapidity or slowness of utterance.**

2. **Rhythm is the more or less measured swing of the line.**

Rate. The importance of the first principle is at once apparent. Most beginners speak altogether too rapidly. Usually the first thing the teacher has to do is to check the pupil in his hurry to say the thing and get it over with. This is very commonly due to embarrassment.

The student is not accustomed to stand before people and express his thoughts. He is embarrassed and ill at ease. Very probably his legs are threatening to give way under him. He is unable to collect his thoughts, and the natural thing for him to do is to try to hurry through the speech as fast as he can.

Importance of deliberation. The first important step toward good speaking is for the speaker to have a very definite idea in mind, and to stand up and try to express that idea clearly and *deliberately*, remembering all the time that he must speak so that his audience will be able to think the thought with him. It requires many attempts for most people to be able to do this, but the ability to do just this much must be acquired before a great deal else of importance can be done to improve the effectiveness of one's speech.

All good speaking rests upon the principle of employing sufficient deliberation for the thought to be clearly understood and easily followed. It is not an unwise thing to assume at the beginning that one naturally speaks too rapidly, and to attempt from the first to cultivate deliberation. Then as soon as the speaker becomes the master of his rate of utterance, so that he experiences no difficulty in speaking slowly and distinctly and thinking clearly as he goes along, he will have no trouble in making his speech rapid or animated as the circumstances may require.

Rapid speaking. It should not be inferred from what has been said of the importance of deliberation in speech that rapid speaking is necessarily undesirable. Very rapid speaking is sometimes very good speaking. Men like

President Vincent of the University of Minnesota, who speak at an astonishingly rapid rate, are often very effective because of their remarkably clear enunciation. But this would hardly do for a beginner. It requires great skill to do it successfully, and such skill is not usually gained except by years of experience upon the platform.

Influence of temperament. There is, to be sure, such a thing as speech that is so deliberate that it becomes tedious. But it is a fault that is probably far less common than that of too rapid speaking. This is not often due to any desire to employ deliberate speech, but is chiefly temperamental. A person is usually slow in his speech movements for the same reason that he is slow in his bodily movements. If he is temperamentally phlegmatic, neither his body nor his mind has the alertness of one who is temperamentally sanguine. A person of the former temperament is not likely to become a very dynamic speaker, but there is no reason why he may not become a very acceptable speaker. If his speech is of a slow and drawling nature, his thinking may be so stimulated that his rate of utterance will be greatly improved.

The determining factors of rate. In general there is usually little need of admonishing young speakers of the danger of speaking too deliberately. If one can think the thought clearly and express it with good deliberation, the chances are small of one's experiencing any difficulty in the "speeding up" process, as it may become necessary.

It is important that mere temperamental tendencies do not become the controlling factors of expression. Just as the person of phlegmatic temperament has a tendency to employ a rather slow and lazy rate of utterance, so one who is naturally nervous and high-strung is likely to speak altogether too rapidly. Neither can overstep temperamental tendencies entirely, but neither should allow these tendencies to dominate. The factor that should always determine one's rate of utterance is the thought or the emotion to be expressed.

Guiding principles. The same general principles of time apply to the rate of utterance as to pauses or to the length of individual sounds.

1. Sentiments that are expressive of the important or weighty, as dignity, awe, grandeur, reverence, devotion, solemnity, pathos, tend to take a slow rate of utterance.
2. Sentiments that are expressive of the light, trivial, joyous, sprightly, exciting, impatient, defiant, violent, and the like usually take a rapid rate of utterance.
3. Sentiments that are expressive of that which is unemotional, matter-of-fact, commonplace, didactic, narrative, descriptive, expository, usually require a moderate rate of utterance.

These principles are by no means altogether comprehensive as showing all the cases in which utterance may be of slow, rapid, or moderate rate. No rules could be laid down that would be entirely comprehensive, since much depends upon the taste of the individual speaker. These principles serve merely to show the general laws of the rate of utterance and their relation to the other elements of expression. No one would be likely to express solemn ideas by a very rapid rate of utterance or that which is joyous and sprightly with a funereal slowness.

The important thing is that all expression, in order to be effective, should have variety. There must be variety in the time elements the same as in the pitch, quality, and force elements of speech. It is essential that the speaker know where and how that variety may best be gained.

Rate as a means of securing variety. One very soon discovers that rate is a valuable means of securing emphasis. When an idea is presented for the first time and needs to be made clear and emphatic, a slow rate of utterance will accomplish this end much better than a rapid rate. So we find that in formal address speakers do not usually plunge into their discourse and speak at a very rapid rate at first, but they begin somewhat deliberately, speaking at a rather slow or, at least, moderate rate. In this way the subject is opened up gradually, and there is opportunity to make clear each new idea as it is presented. It has also the advantage of furnishing variety, by contrast with the more rapid utterance that will follow as the speaker enters into the body of his discussion.

Likewise, the rate of delivery tends to be slower in the conclusion of a formal speech than throughout the discussion. It is at the close that the speaker usually takes advantage of the opportunity to impress and reënforce what he has already discussed. The slow rate of utterance, being an especial agent of impressiveness, furnishes one of the best means of accomplishing this end.

So the speaker will continue to find that those ideas which require special prominence and weight naturally find expression in a rate of utterance that is slow and therefore more impressive; that other ideas that are merely incidental, or that need less emphasis, are passed over rapidly; and that constantly the rate is varied to suit the different degrees of thought and feeling.

Rhythm. The second principle of movement — the rhythm of speech — is usually of more concern to the vocal interpreter of literature than to the public speaker. Yet it is a principle that the speaker cannot disregard, for all speech has rhythm. There is a rhythm of prose as well as of poetry. The rhythm of poetry is more exact than the rhythm of prose, and takes the form of a definite meter, or measure, for each line, as:

> Tell me not, in mournful numbers,
>   Life is but an empty dream! —
> For the soul is dead that slumbers,
>   And things are not what they seem.

Here we find that the lines have a rhythm of exact mechanical regularity, the metrical form consisting of a given number of poetic feet, each of which is made up of a heavy touch of the voice followed by a lighter one. By comparing the meter of these lines with the following lines of the same author, one will readily sense a difference in the rhythmic form of poetry:

> A hurry of hoofs in a village street,
> A shape in the moonlight, a bulk in the dark,
> And beneath, from the pebbles, in passing, a spark
> Struck out by a steed flying fearless and fleet.

Both of these passages, although of very different rhythmical form, possess a regularity of movement that is pleasing.

In the following lines from "Julius Cæsar" the meter, although not so prominent as in the passages just quoted, is none the less suited to its purpose:

> Friends, Romans, countrymen, lend me your ears;
> I come to bury Cæsar, not to praise him.

The evil that men do lives after them;
The good is oft interred with their bones;
So let it be with Cæsar.

This comparison shows how widely different in character are the rhythmical forms of poetry, yet how each may be perfectly adapted to the expression of a desired sentiment.

Rhythm used to impress the ear. Sometimes we find that rhythm is employed chiefly for the purpose of securing unusual and fantastic effects. Whenever the purpose of the poet is to impress the ear by the rhythmic movement of the lines, we are likely to find very unusual and striking effects, as in the following lines from Herrick:

Thus I
Pass by
  And die
As one
Unknown
  And gone.

In Kipling's "Boots" a very peculiar rhythmic form is employed in describing the almost maddening experience of a British soldier who is obliged to march day after day, with no respite from the sight of the movement of the myriads of marching feet. Observe the striking rhythmic effect of the lines:

We 're foot slog — slog — slog — sloggin' over Africa!
Foot — foot — foot — foot — sloggin' over Africa!
Boots — boots — boots — boots, movin' up and down again!
    There 's no discharge in the war!

. . . .

'T aint — so — bad — by — day — because o' company,
But night — brings — long — strings o' forty thousand million
Boots — boots — boots — boots, movin' up and down again!
    There 's no discharge in the war!

The different types of poetic feet may be of interest to the student in connection with his study of speech rhythm, but it is unnecessary to go into detailed discussion of them here. Any good book of versification will furnish the desired information.

The rhythm of prose. The student of speaking is interested more particularly in the rhythm of prose. We find that in prose the rhythm does not commonly take the form of definite meter, as it does in poetry. It is a considerably freer rhythm, the character of its movement depending chiefly upon emotional conditions. Under the influence of strong emotion, as, for instance, exalted patriotism, one's expression is likely to be much more rhythmical than under ordinary circumstances. This principle is strikingly illustrated in the speeches of Lincoln, most of which are very rhythmical, and some of which furnish specimens of pure poetry, as:

> Fondly do we hope, fervently do we pray,
> That this mighty scourge of war may speedily pass away.

Here we find not only rhythm but also perfect meter and rime. Much of the Gettysburg address has a similarly striking metrical form.

The speeches of Robert G. Ingersoll show the same tendency of rhythmical utterance in the expression of an exalted theme. Observe the remarkable rhythm of the following lines from his "Vision of War":

> These heroes are dead. They died for liberty — they died for us. They are at rest. They sleep in the land they made free, under the flag they rendered stainless, under the solemn pines, the sad hemlocks, the tearful willows,

> and the embracing vines. They sleep beneath the shadows of the clouds, careless alike of sunshine or of storm, each in the windowless palace of rest.

The speeches of Henry W. Grady abound in such rhythmical utterance, and in the great speeches of Webster it is unmistakable. Who has not sensed the splendid rhythm of the famous peroration:

> Spread all over in characters of living light, blazing on all its ample folds, as they float over the sea and over the land, and in every wind under the whole heavens, that other sentiment, dear to every true American heart, — Liberty and Union, now and forever, one and inseparable!

Now let us compare with these examples of highly emotional prose a specimen of prose that is entirely unemotional:

> We are often asked what we think about certain books or persons or lines of conduct. It is humiliating to be obliged to say, "I really don't know," or to waver between two opinions. As we grow older it becomes necessary to decide for ourselves, quickly, decisively, and accurately, our personal opinions on books, on persons, on principles, and on questions public and political as well as social and moral.

Here the rhythmic element is much less marked than in the emotional passages quoted above, yet there is a rhythm that may be readily detected if one reads the lines slowly for the purpose of sensing the movement of the utterance. So we find that all prose has a certain rhythm, and that there are as wide differences in the nature of it as there are in the different forms of poetry. It ranges all the way from very regular and measured movement, as in prose that is highly emotional, to a rhythm that is hardly noticeable, as in prose that is wholly matter-of-fact. Usually the more rhythmical forms of prose are the more pleasing to the ear. Who is there who does not experience pleasure in listening to such eloquence as transcends the commonplace expression of everyday speech and partakes of the splendid rhythm of Ingersoll, Lincoln, or Webster?

It is the natural form of expression which every speaker who has a spark of eloquence in his soul is certain to use when he is moved by feelings of a deep sense of patriotism or other similar sentiments that give rise to intense emotion and great earnestness. The fault that must be carefully guarded against is that of falling into a rhythmical swing for the expression of everything, whether emotional or unemotional. This is all too common with beginners, and is one of the worst forms of monotony.

Practical importance of speech rhythm. Let the speaker understand that for the expression of strong emotions, such as feelings of exalted patriotism, he may very properly yield to a decidedly rhythmical utterance. This he will readily understand as he makes a study of oratorical composition. But to use a distinctly rhythmic mode of speech for the expression of commonplace things is merely a monotonous habit and expresses nothing. For practical purposes of delivery one may safely follow the principle that the general rhythm of the speaker's utterance should harmonize with the intensity of his feelings. And, in general, the same may be said of all the other principles of time. A thorough understanding of the functions of quantity, pause, rate, and rhythm in speech will be found to be of very great value in improving the general effectiveness of one's expression.

PRACTICAL EXERCISES IN TIME

The aim of practice in the time elements should be:

1. To gain a feeling for the quantity values of speech.
2. To become proficient in the use of pause.
3. To be able to employ effectively the principles of rate and rhythm.

EXERCISE I. Read the following passages with careful discrimination as to quantity values of individual sounds and syllables. Observe the mellow, easy-flowing sounds of Tennyson's lines and compare them with the harsh, abrupt sounds of the lines from Shakespeare. Note how exactly suited the lines are in each case to the poet's purpose.

1. Sweet and low, sweet and low,
   Wind of the western sea,
Low, low, breathe and blow,
   Wind of the western sea!
Over the rolling waters go,
Come from the dying moon, and blow,
   Blow him again to me;
While my little one, while my pretty one, sleeps.

TENNYSON

2. The raging rocks
And shivering shocks
Shall break the locks
   Of prison gates;
And Phibbus' car
Shall shine from far
And make and mar
   The foolish Fates.

SHAKESPEARE, "A Midsummer Night's Dream," I, ii

EXERCISE II. Read the following passages with definite attention to the principles of pause:

1. To be, or not to be: that is the question:
Whether 't is nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing end them? To die: to sleep;
No more; and by a sleep to say we end
The heart-ache and the thousand natural shocks
That flesh is heir to, 't is a consummation
Devoutly to be wish'd. To die, to sleep;
To sleep: perchance to dream: ay, there 's the rub;
For in that sleep of death what dreams may come
When we have shuffled off this mortal coil,
Must give us pause.

SHAKESPEARE, "Hamlet," III, i

2. A fool, a fool! I met a fool i' the forest,
A motley fool; a miserable world!
As I do live by food, I met a fool;
Who laid him down and bask'd him in the sun,
And rail'd on Lady Fortune in good terms,
In good set terms and yet a motley fool.
"Good morrow, fool," quoth I. "No, sir," quoth he,
"Call me not fool till heaven hath sent me fortune":
And then he drew a dial from his poke,
And, looking on it with lack-lustre eye,
Says very wisely, "It is ten o'clock:
Thus we may see," quoth he, "how the world wags:
'T is but an hour ago since it was nine,
And after one hour more 't will be eleven;
And so, from hour to hour, we ripe and ripe,
And then, from hour to hour, we rot and rot;
And thereby hangs a tale."

SHAKESPEARE, "As You Like It," II, vii

Exercise III. Discriminate carefully as to the rate of the following passages:

1. So live, that when thy summons comes to join
The innumerable caravan which moves
To that mysterious realm where each shall take
His chamber in the silent halls of death,
Thou go not like the quarry-slave at night,
Scourged to his dungeon; but, sustained and soothed
By an unfaltering trust, approach thy grave
Like one who wraps the drapery of his couch
About him, and lies down to pleasant dreams. — Bryant

2. I catch another vision. The crisis of battle — a soldier struck, staggering, fallen. I see a slave scuffling through the smoke, winding his black arms about the fallen form, reckless of the hurtling death, bending his trusty face to catch the words that tremble on the stricken lips, so wrestling meantime with agony that he would lay down his life in his master's stead. — Henry W. Grady

Exercise IV. Try to sense fully the rhythmic elements of the following passages, the first illustrating the rhythm of poetry, the second the rhythm of prose:

The rhythm of poetry

1. God of our fathers, known of old —
Lord of our far-flung battle-line —
Beneath Whose awful Hand we hold
Dominion over palm and pine —
Lord God of Hosts, be with us yet,
Lest we forget — lest we forget!

The tumult and the shouting dies —
The captains and the kings depart —

Still stands Thine ancient Sacrifice,
  An humble and a contrite heart.
Lord God of Hosts, be with us yet,
Lest we forget — lest we forget! — KIPLING

2. Boot, saddle, to horse, and away!
Rescue my castle before the hot day
Brightens to blue from its silvery gray.
Boot, saddle, to horse, and away!

Ride past the suburbs, asleep as you 'd say;
Many 's the friend there, will listen and pray
"God's luck to gallants that strike up the lay —
Boot, saddle, to horse, and away!" — BROWNING

The rhythm of prose

1. Women's colleges are in a very different position from men's colleges. Almost all large fortunes are in the hands of men, and very few men realize as yet the necessity of giving girls a thorough college education. Wealthy men are continually giving large sums to men's colleges. Wealthy women give to men's education in memory of their fathers, husbands, or sons more frequently and in larger amounts than wealthy men give to women's education. Men's colleges also receive large gifts from their alumni. Unlike men's colleges, it is impossible for women's colleges to appeal for funds to their wealthy graduates. Women, especially young women, have not the disposal of much money. They are not engaged in business. Each dollar raised by a college for women represents many times the effort of a dollar raised by a college for men. Women's colleges are one and all inadequately endowed. — Extract from an address in the interest of Goucher College by President M. Cary Thomas of Bryn Mawr

ELOQUENCE

2. When public bodies are to be addressed on momentous occasions, when great interests are at stake and strong passions excited, nothing is valuable in speech further than it is connected with high intellectual and moral endowments. Clearness, force, and earnestness are the qualities that produce conviction. True eloquence, indeed, does not consist in speech. It cannot be brought from far. Labor and learning may toil for it, but they will toil in vain. Words and phrases may be marshaled in every way, but they cannot compass it. It must exist in the man, in the subject, and in the occasion.

Affected passion, intense expression, the pomp of declamation, all may aspire to it; they cannot reach it. It comes, if it come at all, like the outbreaking of a fountain from the earth, or the bursting forth of volcanic fires, with spontaneous, native, original force. The graces taught in the schools, the costly ornaments and studied contrivances of speech, shock and disgust men when their own lives, and the fate of their wives, their children, hang on the decision of the hour. Then words have lost their power, rhetoric is vain, and all elaborate oratory contemptible. Even genius itself then feels rebuked and subdued, as in the presence of higher qualities.

Then patriotism is eloquent; then self-devotion is eloquent. The clear conception, outrunning deductions of logic, the high purpose, the firm resolve, the dauntless spirit, speaking on the tongue, beaming from the eye, informing every feature, and urging the whole man onward, — this, this is eloquence; or rather it is something greater and higher than all eloquence, — it is action, noble, sublime, god-like action. — WEBSTER

NOTE. The literary excerpts used as illustrations throughout this chapter will be found of much value for reading and practice along with the exercises given above.

CHAPTER X

QUALITY

Quality in speech is the inherent character of a tone whereby it may be distinguished from all other tones. If a person were to overhear two of his friends speaking in an adjoining room, although he may not have known previously that they were there, he would have no trouble in telling who the speakers were merely from the sound of their voices. Or if he were to attend a symphony concert and hear many instruments playing in unison, he would experience little difficulty in distinguishing the tones of the violins from those of the harps, or the sound of the bass viol from that of the kettledrum. Each instrument has a characteristic sound of its own, and this characteristic sound is known as its quality.

The foundation of vocal quality. We have seen how the stream of breath coming from the lungs passes between the vocal cords and is transformed into tone in very much the same manner as the stream of air from the bellows of the pipe organ is transformed into tone by passing between the reeds. But the tones of the pipe organ do not get their splendid quality so much from the reeds by which they are produced as from the long, hollow pipes through which they pass. These pipes, of various lengths and diameters, receive the tones sent forth from the reeds, and serve as resonators, that deflect the tone waves and cause them to vibrate throughout their entire length, thus producing tones of great richness and power. In the human voice the quality is dependent to some extent upon the mechanism of the voice box, where the initial tone is produced; but, as in the pipe organ, it is dependent chiefly upon those parts which serve as resonators, reënforcing the initial tone with so-called overtones, which give the voice its final character or quality.

Not only do different kinds of musical instruments vary greatly in quality, as in the case of the resonance produced by the sounding board of the piano as compared with that of the hollow pipe of the organ, but it is well known that instruments of the same class possess widely different powers of resonance. Some violins have a quality that is mellow and rich, while others are harsh and metallic, depending upon the size, shape, material, and workmanship of the box in which the tones are reënforced. In the human voice the conditions are exactly comparable. It is the cavities of the head, nose, and throat, together with the trachea and bronchi, that serve as the vocal resonators, which are chiefly responsible for the characteristic quality of one's speaking voice.

Vocal quality as **affected by disease.** Those afflicted with catarrh or throat and bronchial trouble rarely ever have a clear quality of voice. Any obstruction or roughness of the cavities upon which the voice depends for its resonance is likely to result in unpleasant tones of some kind. So we hear the speaker with the light, piping voice, due often to undeveloped or contracted resonance chambers; or the speaker with the nasal twang, resulting from a stoppage which prevents the free passage of the tone through the cavities of the head; and speakers with many other unpleasant qualities due chiefly to imperfect conditions of resonance. Fortunate is he who is the possessor of a naturally clear and resonant speaking voice. It is one of the most enviable possessions of the public speaker, and is dependent upon a normal and healthy condition of all the parts that influence the quality of the speaker's tone.

In case the quality is poor because of malformation of the parts or as a result of disease, medical aid may be necessary. But if it is due merely to lax habits of speech, — to a lazy, nasal twang perhaps, because that requires less effort than the production of clear, resonant tones, — then the remedy should be vocal exercises and proper direction of the voice in reading and speaking.

The quality of the speaking voice is very different under conditions of robust health from that in sickness and disease. This may be observed by noting the quality of one's voice during a severe illness. At such times it is likely to be weak, thin, and rather hollow and piping; while the same voice under conditions of health may be rich and possessed of excellent resonance.

The value of right habits of living. The voice is also affected by irregular habits of living. One whose physical vigor is depleted through dissipation is not likely to have a good voice. Irregularity of diet is a very common source of vocal weakness. An overcrowded stomach does not generally contribute to a voice of strong and pleasing quality. These things, together with a person's general outlook upon life, influence to a very marked degree the character of the voice. The speaker who would make his voice an effective instrument will not neglect the laws of health, which are a most potent influence upon his vocal powers.

A great actress recently made the remark that few people realize the rigid discipline in correct diet, proper bathing, and exercise to which the actor must subject himself constantly during his months upon the road, in order to keep his voice in trim for the tremendous strain that is placed upon it. The person who misuses his body, and then cannot understand why his voice fails to serve him as it should, will do well to learn a lesson from those actors and public speakers who, although they are obliged to subject the voice constantly to tremendous strain, are wise enough in its use and care to guard against unfortunate consequences. It is well to remember that the kind of voice we have is due largely to what we make it, and that our voices tend to mirror the kind of lives we live.

The blind are said to possess a peculiar power of divining character merely from the quality of voice. Fanny Crosby, the blind song writer, used to remark of strangers that certain persons she did not care to know, because their voices bespoke an evil character, while the voices of others, equally strange to her, she said bespoke a noble character. There may be doubt as to how far the voice betrays the man, but no one will question that different modes of life develop voices that are crude or refined, harsh or mellow, just as many of the other physical features of the individual are affected in a similar way. The actor who is thoroughly skilled in his art portrays a given character no less by the quality of voice that he uses than by the costume that he wears, the poses that he assumes, or any of the accessories that he employs in carrying out his purpose. In short, quality of voice is a factor that goes a very long way to make or mar the final effect of speech, whether it be employed upon the stage, the public platform, or in conversation.

Vocal quality chiefly an emotional element. Quality is the most distinctly emotional-element of speech. It is affected constantly by ever-varying emotions. Let us suppose that a man is sitting by his fireside discussing with a friend some matter-of-fact occurrence of the day. He employs in his conversation just his natural speaking tone, or quality. Suddenly someone rushes in from the street and tells him that his child has been run over by an automobile. He jumps from his chair and rushes out, crying, "O my God, can it be possible that my child is dead!" His voice, under the stress of the shock and the emotions struggling within him, changes to a quality entirely different from that which it had as he sat calmly discussing the events of the day. Perhaps it sounds hoarse and hollow, the breath is short and labored, and it is with difficulty that he is able to speak at all. Now if we were to go into the causes of this change and analyze just what took place, we should find that the sudden announcement of the accident stirred him with most intense emotion, and that this, acting suddenly upon the vocal muscles and resonance chambers, caused them to contract and so change their shape, size, and tension that tones of an entirely different quality were produced.

Changes not unlike this are taking place constantly in speech. The muscles that have to do with voice production, like many of the other muscles and organisms of the body, are directly influenced by the conditions of mind and heart of the speaker. As these conditions change, they affect the muscles, and various qualities of voice result.

Influence of emotions upon the bodily organs. Most of us are familiar with the experiments in psychology which have established beyond question the influence exerted upon the various organs of the body by the emotions. In a recent discussion of the voice and the emotions we read these statements:

> Under the influence of pleasurable emotional states — joy, love, hope, sense of well-being — the digestion is helped, the breathing deepened, the circulation improved. Pleasurable emotion brings life; the nerve cells store up energy; the whole body seems to expand; all the vital functions are quickened; eyes brighten, cheeks redden, tense muscles become relaxed, wrinkled brows smooth; the voice becomes soft and more pleasing. Under the influence of unpleasant emotions — fear, anger, etc., — the energy of the body is used up; digestion is halted; breathing becomes irregular and usually more shallow; the voice changes.[1]

Thus we find that the emotions exert an influence upon those muscles and organisms of the body which are involuntary quite as much as upon those that are voluntary. We know how continued worry and anxiety over troubles, real or imaginary, will result in loss of appetite and in a general run-down condition of the entire body. Often it develops into a mood which in time dominates a person's whole outlook upon life. The recluse, who continually shuts himself away from his fellow men, is usually morose and sullen, his face drawn, his body emaciated, and his whole temper that of the pessimist and the misanthrope; while the man who looks the world squarely in the face, who sees life as it is, who mingles with people and finds pleasure and satisfaction in his work, is much more likely to have good red blood, a healthy functioning of the bodily organs, and a real purpose in life.

---

[1] Dr. Smiley Blanton, "The Voice and the Emotions," *Quarterly Journal of Public Speaking*, Vol. I, No. 2.

This principle the physician understands very well and uses it constantly in his practice. If he is wise he does not go into the sick room with gloomy, foreboding countenance. On the contrary, he tries to surround his patient with an atmosphere of sunshine and hope; to instill in him a spirit of buoyancy and optimism. His words are full of encouragement and reassurance, and by mere mental suggestion he is often able to implant a new spirit of hope that is far more potent than medicine in bringing about recovery.

The physiological basis of vocal quality. In regard to the influence of the emotions more specifically upon the vocal mechanism, the same writer goes on to say:

> The action of the vocal apparatus is governed by the condition of the muscles of the body, and when all the muscles are tense we get a different action of the vocal apparatus than when they are relaxed . . .; unpleasant emotions cause a tension of the vocal cords and also, to a less extent, of the muscles surrounding the voice box. Even slight degrees of the emotions cause a swelling and a feeling of tension in the throat, while greater degrees of the same feeling will cause a real "lump" to rise. This lump is due to the contraction

> of the muscles. . . . The effect of the unpleasant emotions upon the resonators is brought about through the change in the tension of the muscles that surround the resonating cavities. Hard, tense muscles cause the tone to become harsh and unpleasing. Such tones occur through the influence of anger. The opposite emotions soften and change the muscles of the resonators and give tones that are pleasing.

Thus from an observation of the physiological basis of speech quality we find that, while every individual has what may be called his own characteristic quality of voice, depending upon the size, shape, and condition of his vocal mechanism, there are ever-varying emotions from within that exert a direct influence upon different parts of this mechanism, causing the quality of the voice to change. This constant change in vocal quality, commonly known as "tone color," is a potent influence in expression, since it tends to register faithfully the various states of emotion of the speaker.

Rules of formal elocution not to be relied upon. Formal elocution has made definite classifications of the varying shades of color of the voice which manifest themselves as a result of different emotions, and we find voice quality divided into such classes as normal, orotund, pectoral, aspirate, guttural, oral, nasal, falsetto. Nearly every book on elocution makes a classification somewhat of this kind and then attempts to include all emotions under these heads. For instance, the aspirate, a breathy, whispered quality, is said to include such emotions as fear, caution, secrecy; the guttural, a harsh, throaty quality, the emotions of anger, hatred, revenge; the orotund, a full, resonant quality, the emotions of grandeur, patriotism, courage; the pectoral, a deep, hollow tone, the emotions of reverence, awe, dread. So the various emotions are classified arbitrarily according to these qualities, and we are told that a given passage from literature or a given sentiment to be expressed in a speech should have the aspirate quality predominating, and something else a guttural, pectoral, or falsetto quality.

Clearly such classifications as these are artificial, inasmuch as they leave out of consideration the individuality of the speaker and tend to fix the attention upon the kind of voice to be used rather than upon what is to be expressed. To say that a given passage from Shakespeare should be spoken by all actors with a guttural quality of voice, and that another passage should be interpreted with an aspirate quality, would be to crush individuality and render expression a thing inane and wooden indeed. What one actor might render true to sentiment and with good effect by employing a guttural quality might perhaps be given by another actor with equally correct interpretation and even greater effectiveness by the use of an intense, unvocalized aspirate.

The same thing exactly is true of the reader and the public speaker. The fact is that the qualities of the voice are as manifold as the emotions that produce them. One writer upon the subject relates the following incident:

> Some think that men have only a few emotions, and divide these into pleasure and pain, love and hate, and a few others. The best answer to such narrow-minded conceptions of the varieties of human feeling is a study of the very subject. I once had an able student to whom I gave the problem to define with her voice twenty different

> emotions. She said she did not believe there were so many. I told her to try it. She became interested and brought in as many as twenty varieties of love. One who has never studied or tried to develop tone color is hardly aware, as this cultivated lady was not, of the great varieties of human feeling. Words can but imperfectly name emotions. It takes the color of the voice to define them.[1]

Things to avoid. So we see that to set down certain definite qualities of voice, and to say that these represent *the* means by which an unlimited number of emotions are to be expressed, is not only misleading but dangerous to the learner. It is likely to make him feel that if every emotion has its appropriate quality, he must learn to adjust the quality of his voice to the emotion to be expressed, largely according to rule. Thus, in a more or less mechanical fashion, he will be likely to crowd his voice down into his throat in order to secure a guttural quality for one sentiment, constrict the muscles that produce the resonance necessary for another quality, and so on. In this way his attention will be directed to just the thing it should not be, — the continued mechanical readjustments of the voice, — when clearly it should be devoted to what he *desires to express.*

We are all familiar with the means employed by some elocutionists to secure desired emotional effects. Instead of cultivating the imagination and the feeling, and allowing them to express themselves truly through the voice, the attention is given to such vocal adjustments as will secure the proper *effects.* Thus the speaker's expression becomes merely a series of tricks, the end being to get people to laugh or weep according to rule. Such methods are demoralizing to all true expression of emotion, and should not be countenanced by those who lay claim to a knowledge of the correct use of the voice. The important thing in the use of vocal quality is that the voice of the speaker shall reflect genuinely the feelings that well up for expression within him, rather than that there be constantly an effort to adjust certain qualities of the voice to given emotions.

---

[1] Curry, Mind and Voice, p. 365.

The true function of vocal quality. As we have seen, the emotions that may rise in the human breast are without number, and the function of vocal quality is to express these emotions by ever-varying shades and colors of tone. In order to do this in a manner that possesses no element of artificiality, it is necessary to go back to the emotions themselves. Just as correct expression by means of bodily gesture or by inflection of the voice is directly dependent upon the thought that prompts it, so correct expression through tone color depends directly upon the emotional states of the speaker. Let the emotion be strong and clearly defined, and the voice will be very likely to change its color to harmonize with it. A dull, colorless voice is usually indicative of rather shallow emotion or of no emotion at all, just as a voice without inflection or pause shows loose and superficial thinking.

However, there are sometimes certain inhibitions which prevent the voice from reflecting that which the speaker has apparently a very earnest desire to express. A striking example of this recently came to my attention. A young woman, who proved herself to be an exceptionally able student, was almost entirely incapable of expressing through her voice any degree of feeling. The voice seemed cold and unresponsive, and although the mind did its part and there was unquestionably a very earnest desire to express, the result was almost stoical. Upon my inquiry as to the cause of this condition, the young woman related how from her earliest remembrance she had been taught to repress every show of emotion. As a child she was severely punished whenever she attempted to cry, and throughout her life this process of repression had continued until it had resulted in practically complete inhibition. Cases of this kind not infrequently require much skill and patience on the part of the teacher and are sometimes unfortunately mistaken for mere stupidity. They are, however, the exception rather than the rule, the voice of the average person responding readily through vocal color whenever there is definite awakening of thought and feeling.

The problem, then, of voice quality, as a means of effective expression, resolves itself into one of feeling the proper emotional stimulus for every change in color of tone. Just as any gesture that is made deliberately, with no impulse promoting it, is recognized as a false mode of expression, so any adjustment of the voice whereby it changes color mechanically, instead of in response to what one feels genuinely, is likewise false.

Why voices lack vocal color. If we get down to the very root of the matter, we shall find that the reason why so many read and speak with almost no change of color in the voice is the fact that their emotions are very shallow. They do not more than half feel what they are saying, and often they do not feel at all.

There could be no better illustration of this than the way in which many people read the Bible. Whether it be the interpretation of the profound philosophy of St. Paul, in which the apostle enters into the discussion of some very intricate theological question, or a joyous lyric, expressive of a feeling of great ecstasy, such as many of the Psalms, we are accustomed to hear both types of literature read with identical emotional values. The misconception seems to be that all Scripture should be read with a tone of such color as will be expressive of its sacredness. To give such expression to all passages of Scripture is to misinterpret entirely the nature of the literature of which the Bible is made up.

Readers will do well to remember that the Bible is not a book from the pen of a single writer of a certain age, but that it is a great storehouse of literature, gleaned from many sources through many different generations and ages, and that it consists of writings of almost every character and description. It has both poetry and prose; it has discourse presented in epic, lyric, and dramatic form; it is made up of history, biography, chronology, romance, and parable; and for one to attempt to read it in all its manifold forms with a single prevailing color of the voice is to misinterpret both its content and its purpose. Readers should not forget that some passages of Scripture are lyrics of joy, while others are pæans of grief, and that the voice by means of colors of tone as divergent as somber gray and flaming scarlet should be able to express these widely different emotional values.

What is true of the interpretation of the Bible is true of the interpretation of all other literature and also of the expression of one's own thought. There can be no true expression by means of voice quality if there is not back of it a clear mental concept and a genuine appreciation of what is to be expressed. The person who reads the lamentations of Job and the Songs of Solomon in an identical tone of voice, with no show of change in vocal color, certainly has very little appreciation of what he is reading. Likewise the speaker whose voice manifests no variations of quality in the expression of his own ideas is not likely to be doing either very clear or very intense thinking. What is needed is a thorough awakening both mentally and emotionally. Until this happens we may be sure that the voice will remain more or less dull and colorless, no matter how many mechanical devices are employed to effect a change. It is to what is taking place within that the attention must be directed first of all.

Vocal color best cultivated by emotional responses. A great deal can be done in the way of developing fullness and richness of tone by means of technical exercises, such as the use of easy-flowing sounds practiced both as notes of speech and as notes of song. These are of much value in developing general vocal resonance. But for the cultivation of vocal quality more particularly, attention should be given to the voice as it changes in response to different emotional states of the speaker.

As in the instance of the father who was stirred by great and sudden emotion upon hearing of the accident that had befallen his child, we find that the manifestation of feeling by a sudden change in the quality of the voice is largely involuntary. Therefore, given an intense emotion, we may reasonably expect the voice to reflect that emotion faithfully, unless there is some abnormal condition to prevent it. The important thing, then, is to arouse the person within. Once get him to thinking clearly and feeling intensely and there is sure to be a genuine response of some kind in vocal quality. Then by his indulging in repeated responses of this kind, the emotions will grow and manifest themselves through the voice in a manner that is often a surprise to the speaker himself.

Since expression through voice quality is the most natural means of manifesting emotion, it should be cultivated with the view to making it spontaneous and involuntary. Persons whose voices are ordinarily dull and colorless readily acquire the power of expression by means of vocal color when once the emotions have been awakened and the speaker indulges repeatedly in the responses resulting from them.

Cultivating vocal color through imagination. First of all one should endeavor to experience some very definite emotion that will affect the vocal conditions to a marked degree. This can be done by imagining a situation that is very personal and vital.

Let us suppose that you have a dear friend. For years a friendship has existed between you that has been close and intimate, and one that you have prized above almost everything else. All at once that friend treats you with shocking rudeness and refuses longer even to recognize you. You make many attempts to effect a reconciliation, which only result in making your relations more strained and embarrassing. Finally, after repeated attempts of this kind you realize that a reconciliation can never be brought about, since the mind of your friend has been poisoned permanently against you by certain persons who have deliberately planned to do you injury.

Now bring this circumstance home by imagining it as having actually occurred in the case of your very best friend. Think of all that friendship has meant to you in the past and what it now means to have it broken. Try to feel very strongly in regard to it. Give yourself to the emotion as it comes and as it continues to grow. Then let your emotion begin to find expression in words. Perhaps you will express yourself, with a great deal of feeling, something after the following manner: "That friendship, which has meant everything in the world to me, has been broken and can never be renewed." Observe the quality of your voice as you express this. Note carefully how it changes color in response to the emotion. Repeat your words again and again, intensifying the emotion and heightening the vocal color. Then express yourself in different ways, changing your language as the feeling becomes more intense. Continue thinking, feeling, and expressing in this way until the vocal responses become very marked and spontaneous. By continued practice of this kind one will soon find the voice becoming more and more responsive, until at length it will reflect to the minutest shade and color the emotions that prompt from within.

Cultivating vocal color through expressive literature. Another valuable means of developing expression through vocal quality is by the use of colorful passages of literature. Here again it is necessary to experience strong emotions through the exercise of the imagination, but in a somewhat different way from that followed in the former instance. There you were experiencing imaginatively what might easily take place in your relations with your best friend; here you are to put yourself in the place of some character of literature, and experience in imagination what must have been that individual's emotions under certain circumstances.

Suppose you take some very familiar incident in literature, such as the Famine in "Hiawatha." First make a careful study of all the circumstances connected with this incident. Learn how the Indians of the tribe to which Hiawatha belonged were suffering from an unusually severe winter; how they were unable to get game of any kind for food; and how along with the cold and the famine came the terrible, blasting fever. Think intently upon the suffering this must have entailed. Try to recreate in imagination this situation and to experience emotionally something of what Hiawatha must have felt when, after making one final and desperate attempt to get food for Minnehaha, he returns at nightfall unsuccessful and finds her dead. Read for the cultivation of emotional responses through voice quality the following passages from the poem:

> Oh the long and dreary Winter!
> Oh the cold and cruel Winter!
> Ever thicker, thicker, thicker
> Froze the ice on lake and river,
> Ever deeper, deeper, deeper
> Fell the snow o'er all the landscape,
> Fell the covering snow, and drifted
> Through the forest, round the village.
>   Hardly from his buried wigwam
> Could the hunter force a passage;

With his mittens and his snow-shoes
Vainly walked he through the forest,
Sought for bird or beast and found none,
Saw no track of deer or rabbit,
In the snow beheld no footprints,
In the ghastly, gleaming forest
Fell, and could not rise from weakness,
Perished there from cold and hunger.
  Oh the famine and the fever!
Oh the wasting of the famine!
Oh the blasting of the fever!
Oh the wailing of the children!
Oh the anguish of the women!
  All the earth was sick and famished;
Hungry was the air around them,
Hungry was the sky above them,
And the hungry stars in heaven
Like the eyes of wolves glared at them!

. . . .

  "Gitche Manito, the Mighty!"
Cried he with his face uplifted
In that bitter hour of anguish,
"Give your children food, O father!
Give us food, or we must perish!
Give me food for Minnehaha,
For my dying Minnehaha!"

. . . .

Homeward hurried Hiawatha,
Empty-handed, heavy-hearted,
Heard Nokomis moaning, wailing:
"Wahonowin! Wahonowin!
Would that I had perished for you,
Would that I were dead as you are!
Wahonowin! Wahonowin!"
  And he rushed into the wigwam,

Saw the old Nokomis slowly
Rocking to and fro and moaning,
Saw his lovely Minnehaha
Lying dead and cold before him.

. . . .

"Farewell!" said he, "Minnehaha!
Farewell, O my Laughing Water!
All my heart is buried with you,
All my thoughts go onward with you!
Come not back again to labor,
Come not back again to suffer,
Where the Famine and the Fever
Wear the heart and waste the body.
Soon my task will be completed,
Soon your footsteps I shall follow
To the Islands of the Blessed,
To the Kingdom of Ponemah,
To the Land of the Hereafter!"

Cultivating vocal color through extempore speaking. A third means of cultivating vocal quality is by employing not imaginary situations, as in the former instances, but real ones. Take some problem for discussion that is very vital to you, something that comes directly within your own experience. Perhaps it is an injustice that you yourself have suffered or a wrong done to others that you feel very keenly; something that seems to you to demand definite and immediate action. Speak for ten minutes extempore upon this theme, allowing your feelings to have full sway. Make the most burning appeal of which you are capable for a change of conditions. Let your emotion color your voice as it will, until the vocal response is such that every shade of feeling which you are experiencing is made manifest in the quality of your voice. This is one of the most valuable exercises that the public speaker can use for the cultivation of expression through quality, and is particularly beneficial after a certain degree of freedom and responsiveness has been gained by the practice of the imaginary situations that we have suggested.

EXERCISES FOR FURTHER CULTIVATION OF VOCAL QUALITY

Exercise I. Imagine the full import of the different situations suggested by the following lines. Enter fully into the emotion arising from each situation and express it vocally many times. Observe the very marked changes that occur in the quality of the voice as each new emotion is experienced.

1. My brother came home discouraged.
2. My brother came home honored.
3. My brother came home dishonored.
4. My brother came home angry.
5. My brother came home sick.
6. My brother came home drunk.

Exercise II. Make a careful study of the different situations presented by each of the following passages. Enter into them sympathetically and note the contrasts between the emotions contained in each. Observe carefully the changes in quality that take place as the voice responds to the different emotions. Consider the fact that the first is indicative of very pleasurable emotion, while the second is the outpouring of the pent-up bitterness that Shylock feels over injustice to his race.

1. While the heart beats young! O the splendor of the spring,
With all her dewy jewels on, is not so fair a thing!
The fairest, rarest morning of the blossom time of May
Is not so sweet a season as the season of to-day,
As the youth's diviner climate folds and holds us, close caressed,
As we feel our mothers with us by the touch of face and breast;
Our bare feet in the meadows and our fancies up among
The airy clouds of morning — while the heart beats young. — JAMES WHITCOMB RILEY

2. SHYLOCK. Signior Antonio, many a time and oft
In the Rialto you have rated me
About my moneys and my usances:
Still have I borne it with a patient shrug,
For sufferance is the badge of all our tribe.
You call me misbeliever, cut-throat dog,
And spit upon my Jewish gaberdine,
And all for use of that which is mine own.
Well then, it now appears you need my help:
Go to, then; you come to me, and you say
"Shylock, we would have moneys": you say so;
You, that did void your rheum upon my beard
And foot me as you spurn a stranger cur
Over your threshold: moneys is your suit.
What should I say to you? Should I not say
"Hath a dog money? is it possible
A cur can lend three thousand ducats?" Or
Shall I bend low and in a bondman's key,
With bated breath and whispering humbleness,
Say this;

"Fair sir, you spit on me on Wednesday last;
You spurn'd me such a day; another time
You call'd me dog; and for these courtesies
I 'll lend you thus much moneys"?

SHAKESPEARE, "Merchant of Venice, I, iii

Compare with these two passages the words of Enoch Arden when, on his return from his long exile, he finds his wife married to Philip Ray. Try to interpret the emotion that he feels when he says:

"Too hard to bear! why did they take me thence?
O God Almighty, blessed Saviour, Thou
That didst uphold me on my lonely isle,
Uphold me, Father, in my loneliness
A little longer! aid me, give me strength
Not to tell her, never to let her know."

. . . .

All down the long and narrow street he went
Beating it in upon his weary brain,
As tho' it were the burthen of a song,
"Not to tell her, never to let her know."

EXERCISE III. The following speech by Robert G. Ingersoll is an exquisite piece of word painting that will be found to be a most valuable exercise for the cultivation of tone color. It should be read with a keen appreciation of the author's remarkable sense for sound and color.

MUSIC THE NOBLEST OF THE ARTS

It is probable that I was selected to speak about music because, not knowing one note from another, I have no prejudices on the subject. Knowing nothing of the science of music, I am not always looking for defects, or listening for discords. As the young robin cheerfully swallows whatever comes, I hear with gladness all that is played.

Language is not subtle enough, tender enough, to express all that we feel; and when language fails the highest and noblest longings are translated into music. Music is the sunshine — the climate of the soul, and it floods the heart with a perfect June.

When I read Shakespeare I am astonished that he has expressed so much with common words; so when I hear Wagner I exclaim, Is it possible that all this is done with common air! In Wagner's music there is a touch of chaos that suggests the infinite. The melodies seem strange and changing forms like summer clouds, and weird harmonies come like sounds from the sea brought by fitful winds, and others moan like waves on desolate shores, and mingled with these are shouts of joy, with sighs and sobs, and ripples of laughter, and the wondrous voice of eternal love. When I listen to the music of Wagner I see pictures, forms, glimpses of the perfect, the swell of the hip, the wave of the breast, the glance of the eye. I am in the midst of great galleries. Before me are passing endless panoramas. I see vast landscapes with valleys of verdure and vine, with soaring crags, snow-crowned. I am on the wide seas where countless billows burst into white caps of joy. I am in the midst of caverns roofed with mighty crags, while through some rent I see the eternal stars. In a moment the music becomes a river of melody, flowing through some wondrous land; suddenly it falls in strange chasms and the mighty cataract is changed to seven-hued foam.

Great music is always sad because it tells one of the perfect, and such is the difference between what we are and that which the music suggests, that even in the voice of joy we find some tears.

The music of Wagner has color, and when I hear the violins the morning seems to slowly come. A horn puts a star above the horizon, the night in the purple hum of the bass wanders away like some enormous bee across wide fields of dead clover. The light grows whiter as the violins increase, colors come from other instruments and then the full orchestra floods the world with day.

Wagner seems not only to have given us new tones, new combinations, but the moment the orchestra begins to play his music, all the instruments are transfigured. They seem to utter the sounds that they have been longing to utter. The horns run riot; the drums and cymbals join in the general joy; the old bass viols are alive with passion; the cellos throb with love; the violins are seized with divine fury and the notes rush out as eager for the air as pardoned prisoners for the roads and fields.

The music of Wagner is filled with landscapes. There are some strains like midnight thick with constellations. There are harmonies like islands in the far sea, and others like palms on the desert's edge. His music satisfies the heart and brain. Wagner was a sculptor, a painter in sound. When he died the greatest fountain of melody that ever enchanted the world ceased. His music will refine and instruct forever.

CHAPTER XI

FORCE

Force is the power exerted by the voice in rendering speech dynamic and persuasive. In considering the first three vocal elements, pitch, time, and quality, we found that by means of different changes in pitch and by variations in the time elements of speech clearness of thought is secured and the relative importance of different ideas emphasized, and that by means of quality various kinds and degrees of emotion are expressed. Usually by means of these three elements, which serve to make clear the thought, express the emotion, and give weight where it is needed, the expression is rendered sufficiently effective, so that little or no attention needs to be given to the principle of force. Sometimes, however, it is found necessary to energize one's speech in a way that is not usually accomplished by any of these three means.

Speakers who have had a great deal of experience in speaking before small groups of people sometimes find themselves utterly helpless if called of a sudden to address an audience in a large auditorium. The conditions are so entirely different in a building with a seating capacity of three or four thousand from those in buildings that will accommodate two or three hundred, that the speaker is usually quite at a loss to know how to adapt himself to the new conditions. A knowledge of the problems involved in the principle of force will aid him much in this perplexity and in similar difficulties that sooner or later he will be sure to meet.

Conditions for speaking should be carefully considered. The first consideration of force is that of the size, shape, and general character of the room in which one is to speak. Many speakers seem to be unaware that there are differences in auditoriums, and this, no doubt, accounts for the failure of many speeches that might have been good had the conditions for them been right. The matter of the size of the room is generally of utmost importance to the success of a speech. The amount of force that would properly be applied to the voice for a talk in a drawing-room would be quite inadequate if used in an auditorium with a capacity of several thousand persons. In the case of the parlor talk no attention whatever would need to be given to force of voice. In the large auditorium this would be a very important consideration.

Clergymen who are accustomed to speak in large churches, where the acoustics are not always the best and where there are sometimes many vacant pews, soon learn the importance of this principle. By employing sufficient force to make the voice carry to all parts of the room, they are able to employ an easy, conversational tone that sounds to those in the pews no louder than the voice in ordinary conversation, while in reality a considerably greater amount of force is being used. This, of course, is the ideal adaptation of the voice to an auditorium, and one that should be sought by every speaker.

Not infrequently speakers who are accustomed to address large audiences acquire the habit of employing so much volume of tone that their everyday conversation sounds sonorous and unnatural. When they speak in a small room their voices seem almost to strike one in the face. This shows a lack of appreciation on the part of the speaker of the very important fact that every room requires a special adjustment of the voice; otherwise the speech seems inapt and unsuited to the occasion, no matter if all the other elements of expression are properly employed.

Factors determining acoustic conditions. There are many other things besides the size of the room that have to be taken into consideration in this matter of adaptation. The shape, the character of the walls and ceilings, the draperies, and the kind of seats are even more important than the size in determining acoustic conditions. Buildings that are constructed with high ceilings, that have many angles, nooks, and corners where the voice may be caught and deflected, usually have a bad echo and are poorly suited to purposes of public speaking. Churches were formerly constructed after this manner, with many arches, cross sections, and projections from the roof that interfered considerably with the sound waves. Similarly, balconies supported by pillars and extending around three sides of the auditorium are usually open to the same objection, unless they are especially constructed with reference to the acoustics of the building. The voice being caught under such wide projections loses much of its power, and the speaker often experiences the sensation of not being able to tell what his voice is doing. He has the feeling that, although the voice is sent out in the proper manner, he has no assurance of where or how it is "going to hit," and it becomes for him more or less a game of chance.

The tendency in modern architecture seems to be to eliminate, as far as possible, all complicated structure that is likely to interfere with the sound waves of the voice and to sacrifice, wherever necessary, decorative art to proper acoustics. So, instead of the elaborate and sometimes overornate interiors with the angles and decorative projections of former days, we now see more plain walls and concave ceilings.

Sometimes, however, plain walls do not give the desired acoustic conditions. Much depends upon the general proportions of the building. A type of building that is usually very difficult to speak in is the typical country opera house, a very long, narrow structure with low ceilings and a stage built high above the audience. In such buildings, where the length is entirely out of proportion to the width and height, the acoustics are invariably poor. The speaker who understands how to employ the proper amount of force to make his voice reach the people in the back rows is most likely to be successful in a building of this kind.

Many other considerations also enter in, affecting general acoustic conditions. Bare walls, floors, and seats are likely to produce echo. In theaters and other large public auditoriums this is sometimes avoided by placing draperies about the walls, cushioning the seats, and covering the floors with heavy carpets. In some auditoriums it has been found necessary to remove the plastering from the walls and ceilings and to substitute felt coverings, in order to make them at all suitable for speaking purposes. The mere matter of the room's being filled with people is also of much importance. It is usually more difficult to speak in a room only half-filled with people than in one in which every seat is occupied, the bodies of the audience preventing echo in the same way as many of the devices that are employed expressly for that purpose.

Skilled architects, by taking into consideration all the factors that go to make up proper speaking conditions, have been able to construct buildings in which the acoustics are practically perfect. An example of very perfect architecture of this kind is the Hill Auditorium, recently completed at the University of Michigan. This building, with a seating capacity of something over six thousand, is so perfect in its acoustic qualities that when two extra rows of seats, which had not been planned for by the architects in the general scheme of the building, were added in the rear, they proved to be valueless. For the people in the rows immediately ahead the acoustics were perfect, but persons seated in these last two rows could hear only with much difficulty.

But hardly ever does the beginner have the advantage of such ideal conditions. He is usually obliged to get his experience by speaking in places where the conditions are very imperfect and where his success depends upon his ability to master the difficult situation. It is necessary, therefore, that he understand the conditions that he will be certain to meet, and be able to cope with them intelligently.

How to meet acoustic conditions. Perhaps the surest test of whether or not the speaker is meeting the acoustic requirements of the room in which he speaks is by observing the people in the back rows. If they are leaning forward and apparently hearing with difficulty, or if they seem restless and indifferent, the speaker needs no further evidence that he is not doing his duty. Obviously if he is to make a successful speech, he must make his voice reach out to those in the most remote parts of the room. This requires the employment of sufficient force to give the voice the necessary carrying power. This may be accomplished by good breath support and very clear enunciation.

Force, secured with effort by means of labored breathing or accompanied by imperfect enunciation, is hardly more effective than a tone so weak that it cannot be easily heard. The ranter who shouts, expending all his breath as he goes along, is never effective. The speaker should be able, by means of proper control of breath, to give to the voice all the power that may be needed under any circumstance, but always in a manner that shows an abundance of reserve power.

The principle of reserve power most essential. It is this power held constantly in reserve that is one of the speaker's greatest elements of strength. If he is able, by means of good breath support, very clear enunciation, and a proper amount of force, to produce tones that reach easily to every part of the room in which he speaks, and that seem to his hearers to be made with no more effort than the tones of his ordinary conversation, he has mastered one of the fine arts of the public speaker. Labored speaking is always difficult to listen to. It gets on the nerves of the audience and makes them wonder why the speaker needs to work so hard to make himself heard. On the other hand, one of the most satisfying experiences of an audience is the feeling, on hearing the opening words, that here is a speaker whom they are going to be able to listen to without effort; and when he has finished they marvel at the ease with which the thing was done. No matter how much vocal energy may be employed to make one's self clearly heard and understood, there should be always such an abundance held in reserve that a great deal more might be used if necessary. This gives the speaker a certain potential strength and poise that add remarkably to his power.

Skill gained only by practice and experience. In order to become skilled in these things a very great deal of practice and experience are necessary. The student of speaking should not confine his practice to a single room. He should try out his voice in rooms of many different shapes and sizes. He should test the acoustic conditions of different auditoriums under various circumstances. He should seek opportunities to address actual audiences. He should supplement his classroom work with experiments of all sorts that will aid him in becoming proficient in that which is altogether important in every public speech — the adaptation of the voice to the existing conditions that must be met. The problem is very similar to that of establishing the proper key. The voice that is not keyed to suit the place and circumstances grates upon the ear and interferes with the proper balance of the speech; so the voice that is not well adapted to the room, whether it have the fault of being too weak or too loud, fails to satisfy the ear, and has the effect of making the speech either a complete failure or, at best, more or less ineffective. Those who gain skill in adapting the voice to meet varying conditions must sooner or later go through some such laboratory process as the one suggested, and it is usually better for the student to learn how it is done while he is learning the other principles of speaking than to gain his experience from repeated failures sometime in the future.

This training may be gained in the ways already suggested and also by public-speaking convocations, when several classes in speaking meet in a large hall or auditorium where the conditions for speaking are very different from those of the classroom, and where a different audience and atmosphere place upon each speaker in a very real way the difficult task of adaptation.

Force as an element of expression. In the second place the principle of force is employed by the speaker in the expression of different sentiments. Like quality, force is chiefly an emotional element, and is of much importance in the expression of very intense feelings. It is a special agent for the expression of great earnestness. A comparison of the following passages will make its use clear:

> Talent is something, but tact is everything. Talent is serious, sober, grave, respectable; tact is all that and more too. It is not a sixth sense, but it is the life of all the five. It is the open eye, the quick ear, the judging taste, the keen smell, and the lively touch; it is the interpreter of all riddles, the surmounter of all difficulties, the remover of all obstacles. — *The London Atlas*, "Tact and Talent"

> I know that the conquest of English America is an impossibility. You cannot, I venture to say it, you cannot conquer America. . . . If I were an American, as I am an Englishman, while a foreign troop was landed in my country, I never would lay down my arms — never — never — never!
>
> LORD CHATHAM, "The American War"

In the first quotation we find a very plain, matter-of-fact comparison of the two qualities, tact and talent. No emotion is expressed, and there is evidently no purpose other than to set forth clearly the significance and value of the two principles. In the second case the great earnestness of the speaker is clearly manifested in the burning words of every line. Now, in the expression of these widely different passages it is evident that the first requires no special force of voice; while the second, in which the aim of Lord Chatham was to impress upon the House of Lords his deep feeling in regard to the independence of America, was no doubt spoken with a very great deal of force. Force, then, is the distinctly dynamic element in speech that reveals the intensity of the speaker's earnestness.

It should not be confused with mere loud or brawling utterance. As has been aptly said, "All force is no force." The speaker who shouts, roars, and bellows about the platform does not understand the first principle of rendering speech effective by means of this vocal element. The proper use of force implies the same careful discrimination that is necessary with the principles of pitch, time, and quality as instruments of effective expression. When the speaker feels very deeply upon a subject and is moved to give expression to his feelings, his earnestness usually manifests itself in a very dynamic way by the exercise of a great deal of force. To be sure, his feeling will probably not be revealed by this element alone. The color of the voice, together with the pitch and time elements, will play a part, but by means of his strongly energized speech his earnestness will be made unmistakable.

Force as a means of securing variety. It should be remembered, however, that emotions rise and fall. Rarely do they remain stable throughout an entire speech, but change constantly with the varying thought and purpose of the speaker. It is true that certain types of hysterical speakers, who work themselves up to a pitch of emotional frenzy, do employ a kind of energized speech that continues with almost unvaried force for long periods of time; but inasmuch as such persons usually have neither thought nor purpose, it cannot be called a true expression of the speaker's earnestness, but a more or less mechanical adjustment or habit of voice. True earnestness is ever varying throughout the progress of a speech, this variation taking the form of greater or less vocal intensity, which performs the same function in overcoming monotony of utterance as do modulations of pitch, changes in time, and variations of tone color.

The speaker may be tremendously in earnest over his subject, but he will not be likely to begin to speak all at once in a vociferous tone. Emotions rise slowly and show fire as they grow. The natural thing is to begin a speech in a calm tone of voice that requires little vocal effort, and then to increase in vocal intensity as the thought is developed and the emotions begin to rise. But this increase in vocal intensity is not so much a gradual as an undulating process. That is, as a certain emotion begins to take form the voice becomes more and more intense until the emotion reaches its height; then, as that particular emotion ceases, there comes transition in thought and a diminishing of the force of the voice. Thus, by a kind of undulating series, emotions continue to rise and fall with a corresponding increase in vocal intensity, so that force of voice is rendered an almost indispensable instrument for overcoming monotony in speech.

Force an especial agent of effective climax. In this way force becomes a most valuable means of securing effective climax. The final appeal of Lord Chatham, "I never would lay down my arms — never — never — never!" would be insipid enough were it not for very dynamic application of force of the voice on the last three words, which express the speaker's purpose with wonderful climactic effect. Here the feeling of the speaker is very great, and is manifested by increased vocal intensity, thus: "never—Never—NEVER!" The same is heard often in the expression of impatience or annoyance, as, "Don't ask me again, I said no! No! NO!" In fact, this principle of climax secured by a gradual increase in force of the voice is the most common method of expressing the conclusion of very strong feeling. It is employed in practically all strongly emotional speeches, and occurs not only upon a series of words but also upon consecutive phrases, sentences, or paragraphs.

The speeches of Webster are replete with examples of this principle, as:

> All that I have, and all that I am, and all that I hope in this life, I am now ready to stake upon it; and I leave off as I began, that, live or die, survive or perish, I am for the declaration. It is my living sentiment, and, by the blessing of God, it shall be my dying sentiment; independence now, and independence forever.

Such telling climaxes as these do not usually occur in the midst of a speech, but at a point where all the emotions of the speaker seem fused into one mighty appeal, which is generally at the close. It is this more or less regular undulating rise and fall of the emotions, accompanied by corresponding degrees of vocal intensity throughout the speech, that render force an effective instrument for securing variety in speaking.

The two common misuses of the principle of force seem to be "no force" and "all force." One can conceive of discussion where no force would be necessary, but even then, if the speaker has any personal biases or hobbies in regard to the subject, he will undoubtedly manifest his earnestness by the employment of a good deal of force in his speaking. Indeed, it is very rare that one speaks upon any subject without manifesting sufficient earnestness to require a considerable amount of force; and the difference in the amount of force used in expressing different degrees of earnestness serves to give a nice variety to the speaker's method.

The other type of speaking, which is "all force," is objectionable chiefly because it gives the ear no respite. The constant tension at which the ear is held by the steady, vociferous stream of tone produces an effect both monotonous and extremely fatiguing. The speaker who employs force constantly for everything as he goes along has no opportunity to use it when the demand for it becomes imperative. The important thing is that the speaker be guided by his earnestness of purpose and the ever-varying intensity of his feelings, so that force becomes a thing not merely formal and perfunctory, but a really vital factor of his expression. Let it be remembered, then, that force is the distinctly dynamic element of speech, which, if used with skill and discrimination, will enable the speaker to make himself heard clearly at all times and to impress upon others in the most forceful way his own earnestness of purpose.

Let the student make a careful study of the principle of force, first, by practical experiments in adapting the voice to different auditoriums and testing the acoustic conditions of each; second, by observing various degrees of emotional earnestness manifested by speakers under different circumstances and by attempting to express vocally the earnestness that he conceives the speaker to have felt as he spoke the lines. In making this comparison he will observe that the degrees of the speaker's earnestness may vary all the way from subdued emotions to lofty and impassioned speech.

PRACTICAL EXERCISES IN FORCE

EXERCISE I. Deliver a declamation or short original speech in a small room suited to accommodate a dozen persons; deliver the same speech in a room that would seat fifty persons; then in one that would seat three or four hundred; and finally in an auditorium with a capacity of several thousand. Give careful attention to the manner in which the voice adjusts itself to the different conditions and also to the acoustic problems presented in each case.

EXERCISE II. Seek rooms for practice that present peculiar problems of adaptation, such as very long, narrow rooms with low ceilings; rooms with widely projecting balconies or with many nooks and recesses. Study the difficulties presented by each.

EXERCISE III. Speak before actual audiences — a Sunday school, a young people's society, a club, or any other organization that will serve to test the carrying power of the voice. Observe whether there are any in the audience who appear to be making an effort to hear or who seem indifferent to your message. Make the test a thoroughly practical one.

Exercise IV. Read the following sentences with proper application of force:

1. They tell us, sir, that we are weak. . . . Sir, we are not weak.

2. If we fail, it can be no worse for us. But we shall not fail.

3. Gentlemen may cry, Peace, peace! but there is no peace.

4. The war is inevitable, and let it come! I repeat it, sir, let it come!

5. The war then must go on. We must fight it through.

Exercise V. Read with steadily increasing intensity of voice the following effective climaxes:

1. We may die; die, colonists; die, slaves; die, it may be ignominiously and upon the scaffold. Be it so. Be it so.

2. But while I do live let me have a country, or at least the hope of a country, and that a free country.

3. All that I have, and all that I am, and all that I hope in this life, I am here ready to stake upon it.

4. Gentlemen, I am a Whig; a Massachusetts Whig; a Faneuil Hall Whig; a revolutionary Whig; a constitutional Whig; and if you break up the Whig party, where am I to go?

5. I am for the declaration. It is my living sentiment, and, by the blessing of God, it shall be my dying sentiment; independence now, and independence forever.

Exercise VI. Read with steadily increasing intensity of voice the following climaxes running throughout whole paragraphs:

1. We have petitioned; we have remonstrated; we have supplicated; we have prostrated ourselves before the throne, and have implored its interposition to arrest the tyrannical hands of the ministry and Parliament. . . . If we wish to be free — if we mean to preserve inviolate those inestimable privileges for which we have been so long contending — if we mean not basely to abandon the noble struggle in which we have been so long engaged, and which we have pledged ourselves never to abandon until the glorious object of our contest shall be obtained — we must fight! I repeat it, sir, we must fight! — Patrick Henry, "Call to Arms"

2. Read this declaration at the head of the army; every sword will be drawn from its scabbard, and the solemn vow uttered to maintain it, or to perish on the bed of honor. Publish it from the pulpit; religion will approve it, and the love of religious liberty will cling round it, resolved to stand with it or fall with it. Send it to the public halls; proclaim it there; let them hear it who heard the first roar of the enemy's cannon; let them see it who saw their brothers and their sons fall on the field of Bunker Hill and in the streets of Lexington and Concord, and the very walls will cry out in its support.
Webster, "American Independence"

3. Gentlemen of the convention, in the name of the Great Republic, the only republic that ever existed upon this earth; in the name of all her defenders and of all her supporters; in the name of all her soldiers living; in the name of all her soldiers dead upon the field of battle; and in the name of those who perished in the skeleton clutch of famine at Andersonville and Libby, whose sufferings he

so vividly remembers, Illinois — Illinois nominates for the next president of this country that prince of parliamentarians, that leader of leaders, James G. Blaine.

INGERSOLL, "The Plumed Knight"

EXERCISE VII. Study the varying degrees of emotion of the following selections. Read them with careful discrimination as to the force that would seem appropriate to the expression of each:

1. The relations of the Southern people with the negro are close and cordial. We remember with what fidelity for four years he guarded our defenseless women and children, whose husbands and fathers were fighting against his freedom. To his credit be it said that whenever he struck a blow for his own liberty he fought in open battle; and when at last he raised his black and humble hands that the shackles might be struck off, those hands were innocent of wrong against his helpless charges, and worthy to be taken in loving grasp by every man who honors loyalty and devotion. Ruffians have maltreated him, rascals have misled him, philanthropists established a bank for him, but the South with the North protests against injustice to this simple and sincere people. — H. W. GRADY, "The New South"

2. Force compelled the signature of unwilling royalty to the great Magna Charta; force put life into the Declaration of Independence and made effective the Emancipation Proclamation; force waved the flag of revolution over Bunker Hill and marked the snows of Valley Forge with blood-stained feet; force held the broken line of Shiloh, climbed the flame-swept hill at Chattanooga, and stormed the clouds on Lookout Heights; force marched with Sherman to the sea, rode with Sheridan in the valley of the Shenandoah, and gave Grant victory at Appomattox; force saved the Union, kept the stars in the flag, made "niggers" men.

The time for God's force has come again. . . . Others may hesitate, others may procrastinate, others may plead for further diplomatic negotiation, which means delay, but for me, I am ready to act *now*, and for my action I am ready to answer to my conscience, my country, and my God.

JOHN M. THURSTON, "A Plea for Cuba"

3. SHYLOCK. There I have another bad match: a bankrupt, a prodigal, who dare scarce show his head on the Rialto; a beggar, that was used to come so smug upon the mart; let him look to his bond: he was wont to call me usurer; let him look to his bond: he was wont to lend money for a Christian courtesy; let him look to his bond. . . . He hath disgraced me, and hindered me half a million; laughed at my losses, mocked at my gains, scorned my nation, thwarted my bargains, cooled my friends, heated mine enemies; and what 's his reason? I am a Jew. Hath not a Jew eyes? hath not a Jew hands, organs, dimensions, senses, affections, passions? fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is? If you prick us, do we not bleed? if you tickle us, do we not laugh? if you poison us, do we not die? and if you wrong us, shall we not revenge? If we are like you in the rest, we will resemble you in that. If a Jew wrong a Christian, what is his humility? Revenge. If a Christian wrong a Jew, what should his sufferance be by Christian example? Why, revenge. The villainy you teach me, I will execute, and it shall go hard but I will better the instruction.

SHAKESPEARE, "Merchant of Venice," III, i

4. CITIZENS [on being shown the wounds inflicted by Cæsar's assassins]. Revenge! About! Seek! Burn! Fire! Kill! Slay! Let not a traitor live!

SHAKESPEARE, "Julius Cæsar," III, ii

CHAPTER XII

EMPHASIS

Emphasis is a special prominence given by the voice to a word or group of words in order to make them stand out above the other parts of the sentence in which they occur.

The function of emphasis. The need for emphasis is due to the fact that all words in a sentence do not usually play an equal part in expressing the main idea. As we know, some are altogether essential for expressing the thought, while others are relatively less important and can be passed over with little attention. But in order to make the thought of any sentence clear, there are always some parts that must be made to stand out prominently, and it is the function of emphasis to accomplish this.

In all expression there is a constant stream of ideas that follow one another in rapid succession, and as each of these ideas occurs, the mind tends to center upon those words that serve to convey its meaning. If the mind is active and the speaker intent upon the idea to be expressed, there is not likely to be a great deal of misplaced emphasis. But if his ideas are merely floating along loosely, or if he has an imperfect understanding of what he is trying to express, the emphasis is likely to be applied in a very haphazard fashion. It is to avoid this indiscriminate use of emphasis and to enable the speaker to express at all times exactly what he intends that a study of this principle is necessary.

The determining factor of emphasis. It is not at all uncommon to hear strong emphasis applied to words that express no definite idea and therefore should have no emphasis at all, as in the sentence "It is evident *that* a change is necessary." To give emphasis to the word "that" in this instance is to stress a part of the sentence that is not a thought center and that needs no prominence. Such expression, with undue emphasis placed upon very unimportant parts of a sentence, shows a lack of clear mental concept and a failure to fix the attention upon the important idea. It is the *idea* that in every instance must determine the emphasis to be employed.

Almost any sentence may be made to convey a variety of meanings, depending upon the idea that is in the mind of the speaker or writer. This simple sentence will illustrate:

James is a good student.

If it is the idea that James rather than some other student is the subject of discussion, it would be expressed thus:

James is a good student.

If, on the other hand, the meaning is that James is a good student although he may be poor as an athlete or in some other respect, one would say:

James is a good *student.*

If the meaning is that James's scholarship is of such a quality as to deserve special mention, then we should say:

James is a *good* student.

While if someone were disposed to doubt our statements in regard to his scholarship, we should most likely assert very emphatically:

James *is* a good student.

Emphasis not a mechanical principle. In every sentence, therefore, we find that the prominence given to one part or to another should be determined not by mechanical laws but always by the thought. Unless it is the thought that in every case determines what parts are to be given prominence, the expression becomes mere chance, and the speaker has no assurance of being correctly understood.

Emphasis not determined by parts of speech. It is sometimes suggested by teachers that there are certain so-called key words, such as nouns, verbs, adjectives, and adverbs, that carry the main thought of every sentence and therefore should receive the emphasis; while the articles, prepositions, conjunctions, and other minor parts of speech, which serve merely as articulating elements, are to be passed over with little or no attention by the voice. Such a method of employing emphasis would be decidedly mechanical. While it is true that words of the former class do receive prominence more often than the latter, it is neither necessary nor desirable to give attention to any particular parts of speech more than to others. As a matter of fact, any part of speech may become emphatic when the idea to be expressed makes it necessary. In the sentence "He is *the* man for the place," if the meaning is that he is the one man best fitted to occupy a certain position, then the article has just as definite meaning as any other part of speech, and should be given the same prominence by the voice. Similarly, Webster, in speaking of liberty and union, pleads for a policy not of liberty first and union afterward, but of "liberty *and* union." And in the Gettysburg address Lincoln speaks of "government *of* the people, *by* the people, *for* the people." Here we find that the "of," "by," and "for" of Lincoln's address convey ideas as definite and important as might be expressed by any other parts of speech, and accordingly are no less emphatic. Therefore no attention need be given to one part of speech more than to another. Any word, even the most insignificant, may express an idea and require definite emphasis.

Emphasis not dependent upon any given number of words. Moreover, it should not be supposed that ideas can always be expressed by emphasis centered upon single words. Not a few beginning speakers have the idea that the whole problem of emphasis is one of bringing the voice down with much stress upon one or two words in every sentence. The result is that their delivery has the effect of a kind of regular pounding with the voice, rather than that of a nice touch which expresses accurately relative values. They should understand that the voice does not by any means center always upon single words. Constantly it does this, of course, but it is just as apt to center upon several words or to carry its weight throughout a whole phrase or clause.

The following lines from Patrick Henry illustrate how ideas may be centered in single words or how they may require an entire phrase to express their meaning: "We have petitioned; we have remonstrated; we have supplicated; we have prostrated ourselves before the throne." If we analyze the thought contained in each of these clauses, we find that the idea in the first is centered chiefly in the word "petitioned"; that of the second, in the word "remonstrated"; and that of the third, in the word "supplicated." But in the fourth clause the idea is not expressed completely by centering upon a single word. To read the clause thus: "we have *prostrated* ourselves before the throne," would be to express the thought very imperfectly. Each of the words "petitioned," "remonstrated," "supplicated," expresses a complete idea, while clearly the word "prostrated" does not. It is necessary to carry the weight of the voice throughout the phrase before the thought is entirely clear. So we say "we have *prostrated ourselves before* the *throne*," thus applying emphasis not to a single word, but to the group throughout which the thought is distributed. So, very often, the thought is not centered in one or two words, but extends throughout a whole phrase or clause.

Careless emphasis very common. It has been interesting to observe that untrained students, when called upon to read the sentences just quoted, almost without exception give the same emphasis to the word "prostrated" as to the words "petitioned," "remonstrated," and "supplicated," neglecting entirely the remaining words of the phrase, "ourselves before the throne," which shows clearly that it is a common tendency with readers to employ emphasis in a hit-or-miss fashion, not taking the pains to think what they are trying to express.

The same is true of many people in the expression of their own thought. In a recent discussion of the subject of preparedness a student throughout an entire speech emphasized insignificant and unimportant words as follows:

> We *know* that our army and navy are inadequate. We *find* that in every war in which we have participated *that* we have not been prepared. And *so* it is evident *that* a plan of preparedness is necessary.

This is the result of very loose thinking, wherein the mind does not look forward with a clear grasp of the thought, but dwells upon very unimportant words as it gropes its way along without any very clearly defined course to follow.

The remedy. The natural corrective of this imperfect mode of expression is clear and intense thinking. If the thoughts of another are being interpreted, the reader must gain a clear mental concept of the writer's meaning, and then, by holding his mind intently upon the concept once gained, attempt to interpret it vocally. In this way he will be likely to apply emphasis correctly, for his voice will tend naturally to focus upon the words that express the idea that he has in mind. The same is true in the expression of one's own thought. If the speaker thinks loosely, he will express loosely. But if he concentrates his attention upon each idea, and has a definite desire to express it clearly, he is almost certain to place emphasis where it properly belongs. Surely if he is doing any very clear thinking, he will not center upon unimportant things, as "and *so* it is evident *that*," but rather upon those parts of the sentence which convey the real meaning.

It is not the purpose of this discussion to lay down a set of rules for the mechanical application of emphasis.

but rather to show how emphasis is the result of the natural action of the voice whenever the mind is active.

Guiding principles of emphasis. As already suggested, there is in all expression that which is wholly important, and it is in bringing out these differences in values that emphasis is indispensable.

New and repeated ideas. As to what is essential to the meaning, we find that ideas when presented for the first time are usually important and need to be emphasized, but when once they have been expressed and their meaning brought clearly to mind, they require no further attention. In speaking of the attitude of the colonies towards the mother country, Henry says, "We have *petitioned*; we have *remonstrated*; we have *supplicated*." These ideas, being important and presented for the first time, need to be emphasized; but when they are repeated in the discussion that follows, their meaning is so clearly in mind that to call attention to them again would be not only unnecessary but incorrect. It would be merely calling attention a second time to that which was already fully expressed. So in the further discussion of the subject he says, "Our petitions *have been slighted*; our remonstrances *have produced additional violence and insult*; our supplications *have been disregarded*." The important idea here that has to be made prominent in each case is the reception that has been accorded our petitions, remonstrances, and supplications by England. Yet how often do we hear pupils thoughtlessly read, "We have *petitioned*; . . . our *petitions* have been slighted"; or, with equal error, the words of Webster, "Let me have a *country*, or at least the hope of a *country*, and that a free *country*."

To continue to emphasize "country" in this way when it was made sufficiently clear the first time is obviously to do so without thinking. Clearly what is needed is an awakening of the mind. If the speaker is really thinking intensely, there is little chance of his continuing to emphasize again and again that which needs no attention called to it.

Ideas repeated for the sake of emphasis. It should not be supposed, however, that the same thing is never emphasized a second time. As a matter of fact, ideas are frequently reëmphasized by repetition of the same words when the speaker considers the idea of such importance that it needs to be brought to the attention more forcibly than was done by emphasizing the first time. Henry says, "*We must fight*! I repeat it, sir, *we must fight*!" and again, "The war is inevitable and *let it come*! I repeat it, sir, *let it come*!" In each case the ideas are repeated with the same emphasis and with probably more force than the first time, in order to stress the very great importance attached to them by the speaker. In some cases an idea is regarded of such great importance by the speaker that it is repeated and reëmphasized many times in exactly the same way as at first. Lord Chatham, speaking of the American colonies and his admiration for the stand they had taken, says: "If I were an American, as I am an Englishman, . . . I *never* would lay down my arms — *never* — *never* — *never*." And Senator Thurston, in his plea for the exercise of force in Cuba, in order to show that force is the only policy that ought under any circumstances to be carried into effect, repeats the idea again and again throughout an entire paragraph, thus:

> *Force* compelled the signature of unwilling royalty to the great Magna Charta; *force* put life into the Declaration of Independence and made effective the Emancipation Proclamation; *force* waved the flag of revolution over Bunker Hill and marked the snows of Valley Forge with blood-stained feet; *force* held the broken line of Shiloh, climbed the flame-swept hill of Chattanooga, and stormed the clouds on Lookout Heights; *force* marched with Sherman to the sea, rode with Sheridan in the valley of the Shenandoah, and gave Grant victory at Appomattox; *force* saved the Union, kept the stars in the flag, made niggers men. The time for God's *force* has come again.

Emphasis expressive of contrast. Emphasis is also a natural means of expressing contrasted ideas. It is accomplished by setting one idea over against another by making prominent the terms that show the contrast. Sometimes it is the contrast merely of two ideas in a sentence, as "I go but I return"; but very often it is a series of contrasted ideas extending through many sentences. In such expression the points of contrast are numerous and have to be brought out with careful discrimination in order to make the thought entirely clear. The following lines from Wendell Phillips's "Toussaint L'Ouverture" illustrate such a series of recurring contrasts:

> If I were to tell you the story of Napoleon, I should take it from the lips of Frenchmen, who find no language rich enough to paint the great captain of the nineteenth century. Were I to tell you the story of Washington, I should take it from your hearts, — you who think no marble white enough on which to carve the name of the father of his country. . . . Cromwell manufactured his own army. Napoleon, at the age of twenty-seven, was placed at the head of

> the best troops Europe ever saw. Cromwell never saw an army till he was forty; this man [Toussaint] never saw a soldier till he was fifty.

It will readily be seen that in such contrasts as these the thought cannot be expressed merely by a matching of occasional words. The thought of each part is so inseparably linked with the main idea which is developed throughout that no mechanical application of emphasis will express truly the meaning. It requires such a use of vocal emphasis as will give a nice discrimination in all the parts, and this is something that can be accomplished only by accurate thinking.

We find that contrasts are not always fully expressed, but are often so stated that their meaning may be readily inferred. If we say that in *past* administrations there have been secretaries of state who were *real statesmen*, we make no mention of a lack of statesmanship on the part of any incumbent of that office in the present administration, yet our real meaning is no less clear than it would be if a positive statement were made to that effect. Or when we say that *James* is a good student, there is no doubt of the implication that there is someone else who is not.

In a certain sense all emphasis, whether implied or expressed, may be regarded as a form of contrast, for emphasis is in reality nothing more than the utterance of certain words of a sentence in a way that will make them stand out in contrast with the rest.

Emphasis dependent upon the context. The foregoing suggestions will serve to throw light upon the much-abused principle of vocal emphasis and, I trust, will help the student to become discriminating in its use. However, some further attention needs to be given to the principle in its relation to expression as a whole.

The meaning of any given unit of discourse is dependent upon the context. In our discussion of phrasing[1] we found that a sentence might express one thing while standing alone and something entirely different when considered in relation to other sentences. This fact renders impossible the employment of vocal emphasis according to rule and makes imperative a vigorous exercise of the mind.

Emphasis depends directly upon the thought centers, but since the thought centers are always subject to change, the only reliable guide is a clear grasp of the meaning considered in all its relations.

The following will illustrate how every idea is more or less dependent upon other ideas, either expressed or implied, which have to be taken into account in determining correct vocal emphasis. In the Gettysburg address Lincoln states that the purpose of their coming together upon that occasion is to dedicate a portion of the battlefield to the soldiers who fought there. He then adds, "It is altogether fitting and proper that we should do this." It is interesting to find that these words are often read with strong emphasis upon "should," which would imply that Lincoln intended to stress the idea of their *obligation* to perform this act. In attempting to express the thought of this sentence without taking into consideration what has gone before, it would be impossible to tell just what idea was intended by the author. But if we try to express its meaning in the light of what he has said of the purpose of the occasion, it is clear that there is no idea of obligation but merely a statement of the fact that it is a thing that is fitting and proper to do.

---

[1] See page 223.

Similarly we find a number of different interpretations of the sentence which follows. Here Lincoln says, "But, in a larger sense, we cannot dedicate — we cannot consecrate — we cannot hallow — this ground." How often do we hear this read with the words "dedicate," "consecrate," and "hallow" emphasized as if they expressed entirely new ideas that were mentioned for the first time and needed to be made prominent! If we examine the context we shall find that the thought expressed by these words has already been clearly brought out and needs no further attention. Still other readers, who seem to be uncertain about how to express the meaning of this sentence, will give chief emphasis to "we" or to "cannot," or perhaps to various combinations of the words "we," "cannot," and "dedicate." It is true that the sentence, if considered entirely apart from the context, might be somewhat difficult to understand. But if the reader will take the pains to note that the reason "we cannot hallow this ground" is because "the brave men, living and dead, who struggled here *have* [*already*] consecrated it far above our power to add or detract," the meaning becomes perfectly clear and the reader does not need to puzzle himself about what word or words should be stressed; his voice follows naturally the action of his mind.

The importance of accurate thinking. Such uncertainty of how emphasis should be used is due to one thing, and to one thing only — the fact that the reader has not sufficiently assimilated the thought to enable him to know what ought to be emphasized. As an eminent teacher said recently: "Anybody can emphasize words with the voice. There is little difficulty about that. The main trouble is in having the brains to know what to emphasize."

Not long since a writer offered the suggestion that pupils in learning to read expressively should form the habit of picking out the main parts of each sentence, the subject, the predicate, and the object, and emphasizing them. This suggests precisely what should not be done. To seek out structural divisions in this way is to work not only mechanically but blindly. The examples just cited show how futile it would be to attempt to employ emphasis in any other way than with strict attention to the context. It is the meaning, not the structure, that determines where emphasis must rest. If a person considers each sentence by itself without regard to its dependence upon what precedes or what follows, his expression will be comparable to the lazy droning of the schoolboy who utters words but expresses little thought. Attention to subject and predicate in a sentence may perhaps help to avoid some unnecessary centering upon unimportant parts, but emphasis is something that has to be employed so subtly and in such unwonted places that suggestions of this kind are worthless.

The only way in which ideas can be expressed accurately through vocal emphasis is by the aid of the mind kept alert and active during every moment of utterance. Indeed, it is the active mind that really does the work. The voice merely responds in whatever way the mind prompts. This constant alertness, whereby one is able to comprehend not only what has gone before but to a certain extent what is to follow, gives a full and complete grasp of the meaning of every part and enables the voice to express that meaning faithfully. This furnishes the true basis for expression through vocal emphasis.

The logical employment of this principle. Every student of speaking is eager to gain a mastery in the use of this principle, since it is indispensable to expression. Unfortunately he usually goes about it in just the wrong way. His first query is, "What *words* must I emphasize in order to express this properly?" while it ought to be, "What *meaning* does it hold?" If he will forget entirely about emphasizing words or stressing this thing or that, and will center his attention solely upon the meaning so that thought relations become assimilated thoroughly, he need have no concern about the intricacies of emphasis. Whenever thought relations are made sufficiently clear, so that the mind naturally says, "This is the meaning," the voice, if it has been made responsive, will echo truly that which the mind has clarified. Here, as in every other principle that we have studied, thought is primary; all other things, secondary. And if the student will keep his mind thoroughly awake all the time, whether it be in the expression of his own thought or of the thoughts of another, the chances are that he will emphasize the things that need to be made prominent. Moreover, he will tend to do this naturally and with little if any thought of how it is done.

In calling attention to how a sentence should be emphasized, there is the danger of fixing the attention upon the words that are to be given prominence and of losing sight of their meaning. Whenever this happens emphasis becomes largely artificial, and, although it may be so employed as to occur in the right place, it fails to express fully the thought or the emotion.

Vocal training a prerequisite. Properly placed vocal emphasis is indispensable in public speaking. However, the mere location of emphasis upon the right word or words is not altogether adequate. We have stressed the fact that accurate thinking is the prime essential of correct vocal emphasis, and have suggested that whenever that condition is present the voice tends to express what the mind has conceived. We know, however, that the extent to which our voices are capable of expressing our thoughts is dependent, in no small measure, upon the degree of their responsiveness. Some voices, as we know, are wonderfully responsive, while others are very unresponsive, and it goes without saying that the responsive voice will accomplish the act of vocal emphasis more successfully than the unresponsive one. An entirely untrained voice is capable of employing emphasis in no uncertain manner, but it is not likely to do it as pleasingly and as effectively as the trained voice.

Many people's voices are dull, cold, and lifeless. There may be no lack of clear thinking on their part and their emphasis may in every instance be correctly placed, and yet their voices respond so imperfectly that their attempt to express what is very clear in their own minds is not altogether satisfactory. This makes necessary something more than the mere *placing* of emphasis. It requires the ability to use the voice in such a way upon any desired part as will express to the minutest shade and color the speaker's meaning. Some people think of emphasis as accomplished always in the same manner; namely, by an extra amount of vocal force upon the part that is to be made prominent. This is a very great mistake. Emphasis is by no means accomplished always in the same way. An added amount of force is one of the means by which words are made prominent, but it is only one. The voice is capable of innumerable subtle twists and turns, whereby the most delicate shades of meaning may be expressed.

An adequate employment of emphasis, therefore, implies not only the application of the voice in the right place but the ability to use the voice in such a way that the part or parts attacked shall be given just the right turn to express adequately all that the mind intends. This makes necessary two essentials:

1. Such a training of the voice in the elements of pitch, time, quality, and force as will enable it to respond in the most effective way to the promptings of the mind.

2. The mind kept sufficiently alert and wide-awake during every moment of utterance to grasp the thought fully in all its relations.

Consistent use of these two essentials will accomplish all that is to be desired in expression through the medium of vocal emphasis. The first is naturally a prerequisite of the second. The second may be fully present, so that the mind has a complete grasp of the meaning and prompts in exactly the way that it should, yet if the first is lacking — that is, if the voice is not capable of expressing through pitch, time, quality, or force what the mind calls upon it to express — the result is unsatisfactory. Skill in the use of these four vocal elements is, therefore, altogether desirable.

In the cultivation of any art we gain skill by doing. And nowhere is this more true than in the cultivation of the voice. If a person's voice is flat and notably lacking in agility, it needs training in pitch. If it is incapable of expressing quantity values, it needs training in time. If it is dull and colorless, expression through quality is the remedy. And if it has no power whereby it is capable of dynamic action when that is the thing most needed, it requires cultivation through the principles of force.

These things, as we know, are essential to effective expression, but they can never be of much value until they have been used for a sufficient length of time to enable them to become vocal habits. By this I do not mean that in order to become skilled in the use of pitch we must fix attention upon the intricacies of inflection, or that in order to make quality a useful instrument we need to go into details of pectorals, gutturals, and aspirates. I mean simply that if the voice is flat and accustomed to travel only on a dead level, it should be rendered agile in the manner suggested in Chapter VIII; that if it is dull and colorless, it should be cultivated according to the suggestions in Chapter X; and that this kind of practice must be kept up for a length of time sufficient to make vocal agility and vocal color natural habits, so that there will be neither conscious thought nor conscious effort in their use.

Clearly, then, vocal responsiveness should be sought as a prerequisite to vocal emphasis. This has been the object of our study throughout the preceding four chapters. And it is presumed that before the student has reached this point he has discovered his individual needs and has done his best to meet them. If he has gained a sufficient mastery of the principles presented in these chapters to have made his voice a genuinely responsive instrument, that will do for him just what he may desire of it in every circumstance, the matter of emphasis, which seems so formidable to many speakers, will cause him little difficulty. The speaker who knows from repeated experience that his voice will respond always in exactly the way that it should, has only to give attention to the second essential — that of keeping the mind thoroughly awake — and emphasis will take care of itself.

In order to make clear how important a prerequisite vocal responsiveness is, let us consider some of the ways in which emphasis may be gained by the employment of the four vocal elements.

EMPHASIS BY MEANS OF PITCH

1. Emphasis by lifting the voice to a higher key.

> Then the third night after this,
> While Enoch slumber'd motionless and pale,
> And Miriam watch'd and dozed at intervals,
> There came so loud a calling of the sea,
> That all the houses in the haven rang.
> He woke, he rose, he spread his arms abroad
> Crying with a loud voice "*A sail! a sail!*
> *I am saved.*"

2. Emphasis by dropping the voice to a lower key.

> "Enoch, poor man, was cast away and lost,"
> He, shaking his gray head pathetically,
> Repeated muttering "cast away and lost";
> Again in deeper inward whispers, "*lost*!"

3. Emphasis by marked vocal inflections.

"*Dead*," clamour'd the good woman, "hear him talk!"

. . . .

"*Swear*," added Enoch sternly, "on the book."

. . . .

"Did you know *Enoch Arden* of this town?"
"*Know* him?" she said.

. . . .

"*You* Arden, *you*! nay, — sure he was a foot
Higher than you be."

Emphasis by Means of Time

1. Emphasis by prolonging words.

But what he fain had seen
He could not see, the *kindly human face*,
Nor ever hear a *kindly voice*, but heard
The myriad shriek of wheeling ocean-fowl,
The league-long roller thundering on the reef,

. . . .

As down the shore he ranged, or *all day long*
Sat often in the seaward-gazing gorge,
A ship-wreck'd sailor, *waiting* for a sail.

2. Emphasis by pausing before a word.

In those two deaths he read God's warning "*wait*."

3. Emphasis by pausing after a word.

A *month* — give her a month . . . a *month* — no more.

4. Emphasis by pausing before and after a word.

But homeward — *home* — what home? had he a home?

5. Emphasis by speaking at a very slow rate.

All down the long and narrow street he went
Beating it in upon his weary brain,
As tho' it were the burthen of a song,
"*Not to tell her, never to let her know.*"

EMPHASIS BY MEANS OF QUALITY

1. Emphasis by changing the quality of the voice.

Then Annie with her brows against the wall
Answer'd, "I cannot look you in the face;
I seem so foolish and so broken down.
When you came in my *sorrow* broke me down;
And now I think your *kindness* breaks me down;
But Enoch lives; that is borne in on me:
He will repay you: *money* can be repaid;
Not *kindness* such as yours."

EMPHASIS BY MEANS OF FORCE

1. Emphasis by added force of the voice.

When, if they quarrell'd, Enoch stronger-made
Was master: then would Philip, his blue eyes
All flooded with the helpless wrath of tears,
Shriek out, "*I hate you, Enoch.*"

In using the foregoing illustrations from Tennyson's "Enoch Arden" I have assumed that most students are familiar with the poem and are sufficiently conversant with the context to understand the application made in each instance. The cases cited serve to show some of the ways by which emphasis is secured through pitch, time, quality, and force. They are not intended to suggest the only means by which emphasis may be secured;

neither are they given for the purpose of suggesting to the student a mode of applying emphasis whereby he will say, "This word needs to be emphasized, therefore I will pause before it or will change the quality of my voice or use a marked vocal inflection." They are cited for the purpose of showing how important a prerequisite vocal training is for the correct use of vocal emphasis.

The lines quoted above under the head of "Emphasis by Means of Quality" show the necessity for complete vocal responsiveness. In the conversation between Philip and Annie, where she refers to her sorrow and his kindness and to the fact that money can be repaid but not kindness such as his, it would be quite possible to have the emphasis located upon the right words and yet for the voice to respond so imperfectly as to convey a meaning very different from what the passage warrants. Particularly noticeable is this in the words of Miriam Lane,

> You Arden, you! nay, — sure he was a foot
> Higher than you be.

What is true of these very marked cases of vocal emphasis is true to a greater or less extent in all emphasis whatsoever.

The four vocal elements, therefore, may be regarded by the student as the tools by which he is enabled to accomplish the very important work of emphasis. If these tools are rendered serviceable and adequate to his needs, the difficult problems of expression through the medium of the voice will be simplified a hundredfold and his task reduced to the single necessity of keeping the mind thoroughly and constantly awake.

PRACTICAL EXERCISES IN EMPHASIS

EXERCISE I. Express the thought or emotion contained in each passage quoted from "Enoch Arden" under the heads of emphasis by means of pitch, time, quality, and force. Give no attention to what words are to be made prominent. Center the mind entirely upon the thought contained in each. If the lines are not so familiar that you know the context, refer to the text of the poem. First study the lines very carefully by considering their relation to other parts of the poem; then try to express accurately the thought and feeling which they contain. The exercise presupposes sufficient practice in the use of the vocal principles presented in the last four chapters to render the voice reasonably responsive.

EXERCISE II. Read with very careful discrimination the lines that follow. Assimilate fully the thought contained in each quotation and try to express it accurately. If the context is not familiar in 1 and 2, refer to the text of "Julius Cæsar" and of "Macbeth" before attempting the exercise.

1. From "Julius Cæsar":

ACT IV, SCENE III

CASSIUS. I said, an elder soldier, not a better:
Did I say "better"?

. . . .

BRUTUS. I did send
To you for gold to pay my legions,
Which you denied me: was that done like Cassius?
Should I have answer'd Caius Cassius so?
When Marcus Brutus grows so covetous,
To lock such rascal counters from his friends,
Be ready, gods, with all your thunderbolts;
Dash him to pieces!

Act I, Scene I

Marullus. You blocks, you stones, you worse than senseless things!
O you hard hearts, you cruel men of Rome,
Knew you not Pompey? Many a time and oft
Have you climb'd up to walls and battlements,
To towers and windows, yea, to chimney-tops,
Your infants in your arms, and there have sat
The live-long day, with patient expectation,
To see great Pompey pass the streets of Rome.

. . . .

Be gone!
Run to your houses, fall upon your knees,
Pray to the gods to intermit the plague
That needs must light on this ingratitude.

Act II, Scene I

Brutus. It must be by his death: and for my part,
I know no personal cause to spurn at him,
But for the general. He would be crown'd:
How that might change his nature, there 's the question:
It is the bright day that brings forth the adder;
And that craves wary walking.

. . . .

. . . And, gentle friends,
Let 's kill him boldly, but not wrathfully;
Let 's carve him as a dish fit for the gods,
Not hew him as a carcass fit for hounds.

. . . .

This shall make
Our purpose necessary and not envious:
Which so appearing to the common eyes,
We shall be call'd purgers, not murderers.

2. From "Macbeth":

ACT I, SCENE VII

MACBETH. If it were done when 't is done, then 't were well
It were done quickly.

. . . .

MACBETH. Prithee, peace:
I dare do all that may become a man;
Who dares do more is none.
LADY MACBETH. What beast was 't, then,
That made you break this enterprise to me?
When you durst do it, then you were a man;
And, to be more than what you were, you would
Be so much more the man.

. . . .

MACBETH. If we should fail?
LADY MACBETH. We fail!
But screw your courage to the sticking-place,
And we 'll not fail.

. . . .

MACBETH. I am settled, and bend up
Each corporal agent to this terrible feat.
Away, and mock the time with fairest show:
False face must hide what the false heart doth know.

ACT II, SCENE II

LADY MACBETH. That which hath made them drunk hath made me bold;
What hath quench'd them hath given me fire.

. . . .

LADY MACBETH. Alack, I am afraid they have awaked,
And 't is not done. The attempt and not the deed
Confounds us.

. . . .

LADY MACBETH. Infirm of purpose!
Give me the daggers: the sleeping and the dead
Are but as pictures: 't is the eye of childhood
That fears a painted devil.

. . . .

LADY MACBETH. My hands are of your colour; but I shame
To wear a heart so white.

EXERCISE III. Read with strict attention to the thought, as in Exercise II, the following passages from the Bible:

1. From the book of Proverbs.

Wisdom is the principal thing; therefore get wisdom.
She is more precious than rubies:
And all the things thou canst desire
Are not to be compared unto her.

Poverty and shame shall be to him that refuseth instruction:
But he that regardeth reproof shall be honoured.

The heart of him that hath understanding seeketh knowledge:
But the mouth of fools feedeth on foolishness.

The way of a fool is right in his own eyes:
But he that hearkeneth unto counsel is wise.

Wealth gotten by vanity shall be diminished:
But he that gathereth by labour shall increase.

Righteousness exalteth a nation:
But sin is a reproach to any people.

Better is a dinner of herbs where love is,
Than a stalled ox and hatred therewith.

It is better to dwell in a corner of the housetop,
Than with a brawling woman in a wide house.

The sluggard will not plough by reason of the cold;
Therefore shall he beg in harvest, and have nothing.

Iron sharpeneth iron;
So a man sharpeneth the countenance of his friend.

2. From the book of Job:

But where shall wisdom be found?
And where is the place of understanding?

Man knoweth not the price thereof;
Neither is it found in the land of the living.

The depth saith, It is not in me:
And the sea saith, It is not with me.

It cannot be gotten for gold,
Neither shall silver be weighed for the price thereof.

It cannot be valued with the gold of Ophir,
With the precious onyx, or the sapphire.

The gold and the crystal cannot equal it:
And the exchange of it shall not be for jewels of fine gold.

No mention shall be made of coral, or of pearls:
For the price of wisdom is above rubies.

The topaz of Ethiopia shall not equal it,
Neither shall it be valued with pure gold.

EXERCISE IV. Read with careful attention, both to the thought and the emotion of the speaker, the address of Lincoln at Gettysburg. Note the subtle contrasts throughout by which the meaning is made clear.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we cannot dedicate — we cannot consecrate — we cannot hallow — this ground. The brave men, living and dead, who struggled here have consecrated it far above our poor power to add or detract. The world will little note nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us — that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, for the people, shall not perish from the earth.

EXERCISE V. Read with careful discrimination, and with very close attention to each new idea presented, Hamlet's Advice to the Players. Keep fully in mind the context and the central idea of the speaker.

Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue: but if you mouth it, as many of your players do, I had as lief the town-crier spoke my lines. Nor do not saw the air too much with your hand, thus, but use all gently; for in the very torrent, tempest, and, as I may say, the whirlwind of passion, you must acquire and beget a temperance that may give it smoothness. O, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who for the most part are capable of nothing but inexplicable dumb-shows and noise: I would have such a fellow whipped for o'erdoing Termagant; it out-herods Herod: pray you, avoid it.

Be not too tame neither, but let your own discretion be your tutor: suit the action to the word, the word to the action; with this special observance, that you o'erstep not the modesty of nature: for any thing so overdone is from the purpose of playing, whose end, both at the first and now, was and is, to hold, as 't were, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure. Now this overdone, or come tardy off, though it make the unskilful laugh, cannot but make the judicious grieve; the censure of the which one must in your allowance o'erweigh a whole theatre of others. O, there be players that I have seen play, and heard others praise, and that highly, not to speak it profanely, that, neither having the accent of Christians nor the gait of Christian, pagan, nor man, have so strutted and bellowed that I have thought some of nature's journeymen had made men and not made them well, they imitated humanity so abominably.

And let those that play your clowns speak no more than is set down for them; for there be of them that will themselves laugh, to set on some quantity of barren spectators to laugh too; though, in the mean time, some necessary question of the play be then to be considered: that 's villainous, and shows a most pitiful ambition in the fool that uses it.

APPENDIX I

SUGGESTIONS TO TEACHERS

To the teachers into whose hands this book perchance may fall I wish to offer a few suggestions which I trust will correct any misunderstanding that may arise in regard to my purpose in offering to schools and colleges a volume treating of the elements of public speaking.

The aim that I have had in mind in the preparation of this work and the need in the field of public speaking which it is designed to meet are fully set forth in the Preface. A word more, however, seems to me necessary, addressed to the teachers who may make use of the principles which this book contains. What I shall say has to do with two things:

First, the material that goes to make up this volume.

Second, the use that may be made of this material.

In regard to the first, I should perhaps repeat what is made very clear in the Preface; namely, that this is not a conventional book of speeches. Such books have their place, and as already suggested, I have in preparation a book, "Practical Selections for Declamation," which aims to meet the present need for a compilation of speeches that are thoroughly practical for declamatory purposes. But in the present volume I have carefully avoided making a book with one per cent of principles and ninety-nine per cent of illustration. Twelve important principles have been treated in as many distinct chapters, the aim being to give the reader a clear and comprehensive understanding of each principle treated. At the close of the discussion in each chapter (with the exception of

Chapter III, in which it seemed advisable to combine the exercises with those of Chapter IV) I have placed exercises which I have found valuable in my own classes for putting each principle into practical use.

A glance at the Table of Contents will show that the chief end of this book is to present the essentials of effective speech *delivery*; that it is not primarily a book dealing with speech *structure*. It was my original intention to write a book which would deal entirely with the delivery side, but various experiments with the material proved that this would not be most practical, since in order to teach how anything is to be said it is first necessary to have something worth while to say. My plan, therefore, finally resolved itself into twelve chapters, the first chapter having to do with planning what to say, the remaining eleven with how to say it. At first blush this plan might seem very unwisely proportioned to meet the needs of the average public speaker. But here let me remind the teacher that this book makes no claim of being a treatise upon speech structure. It is intended solely to teach the principles of practical speaking. Chapter I is devoted to planning the speech only because I have deemed a modicum of such information desirable as a foundation for effective work in delivery. The aim, therefore, is to give suggestions in that chapter which will enable the speaker to arrange his ideas in a manner sufficiently clear and logical, so that he will have something worth while to say; and in the remainder of the book to set forth the principles necessary to teach him how to say that something effectively.

More particularly, however, I desire to speak of the use to be made of the material that has been employed.

It may seem that some subjects have been treated too much in detail. No doubt my chapter on pronunciation will be subject to this charge, and I wish my purpose in presenting this material to be perfectly clear. The many lists of words given in this chapter may seem to some teachers to be carrying the treatment of the subject a bit too far, but here I would call attention to the fact that they are not offered with any thought that the student will attempt to learn them by rote. Such a use of them would in many cases be a waste of much valuable time. They are presented, as I have suggested in a previous comment, for the purpose of furnishing the student with a helpful means of checking up his own pronunciation. In my own classes I have found this device to be very practicable and a great time saver. Therefore these lists are presented in the hope that other teachers will find them equally useful. If, however, other means may be used to accomplish the same end with equal success, well and good.

Likewise there should be no misunderstanding in regard to the purpose of the practical exercises that have been placed at the end of each chapter. There is no attempt to set down dogmatically exercises for practice and to say they are *the* means by which a given end is to be attained. I have in each case given those exercises that have been put to a thorough test in the classroom and have been found to bring the desired results. I believe, however, that every live teacher has his own way of doing things, and if he is able to agree with the general thesis of the discussion of each principle, it matters little what kind of exercises he uses as long as he is able to accomplish the desired end.

I do not wish to prescribe any certain manner in which the material of the book shall be used. This will depend in large measure upon the desire of the teacher and the needs of the pupils. I think I have made reasonably clear in each chapter the methods that I have found useful for getting certain results, but I would not impose them upon other teachers, unless in their judgment they are the best methods for *them*.

There may be some question in regard to the order in which the material has been presented. Some teachers may wonder why Chapter I was not devoted to a discussion of the breath as the foundation of all vocal processes, while others might prefer a different arrangement of material. In respect to this I may say that I have presented it in the order that I have found to be most practical for my own classes, but I see no reason why a different order might not be used with equally good results.

In the use of this material one teacher may perhaps find it most profitable to take the conversational mode as the point of departure; another, the breath; while perhaps another will find it best to begin with planning the speech and follow each chapter through in the order in which it is given.

I am frank to say that I do not believe there is an ironclad plan that must be followed in order to get results. As every teacher of experience knows, very much depends upon each individual class with which the work is to be done. The important thing is that we reach the desired goal, and so long as we do this it is not a matter of very great consequence what road we choose to travel.

Practically all the material used has grown out of actual classroom experience and discussion, and in presenting it I have departed somewhat from the conventional textbook style and have discussed each principle in very much the same manner that I might employ in my own classroom. I have tried to speak in a direct and personal way that would make the reader feel the importance of each principle for him. It is my hope that this feature will add a certain element of vitality to the text that will contribute much to its power as an instrument for conveying a body of important truth in regard to practical public speaking.

Moreover, I have sought to treat each principle in plain terms with the purpose of making the material available for all classes of students; and while the book is designed primarily to meet a very important need in college classes at the present time, I believe it to be sufficiently untechnical to make it useful for preparatory schools.

But in whatever classroom this book may find a place, if it serves to furnish the teacher a means of doing his work with more facility and more effectiveness, and affords the student a body of information that will help to rid him of some of the false conceptions of public speaking and enable him to think his thoughts clearly and to express them adequately as he stands before an audience, my purpose will be accomplished.

APPENDIX II

DECLAMATION

Although the subject of declamation has no place in a discussion of the elements of public speaking, it has seemed advisable to offer some suggestions in regard to it for two reasons:

First, because many teachers employ declamation in the teaching of practical speaking.

Second, because pupils are constantly seeking declamations for use in speaking contests.

Certain erroneous notions in regard to declamation seem to exist in many schools in which declamatory contests are held. In the first place, we find a distinction drawn between "declamatory" and so-called "oratorical" contests; the former term applying to those contests in which selections of a more or less dramatic nature are used, and the latter to those in which orations serve as the chief material. Now if we stop to consider the matter carefully, we know that there is no warrant for a distinction of this kind. An oration employed for the purpose of winning a prize in a contest is as truly a declamation as any dramatic piece that is employed for the same purpose, so there is no reason why a distinction of this kind, which has no real foundation in fact, should be drawn. If a piece is declaimed it is a declamation, no matter whether it is dramatic, oratorical, narrative, descriptive, expository, or what not. Then why not call it what it really is?

But the most objectionable feature of declamatory work is the habit of choosing selections that are entirely unfit for purposes of declamation. It is a common custom for schoolboys to choose for declamatory purposes such speeches as Patrick Henry's "Call to Arms" or Webster's "Supposed Speech of John Adams" — speeches that are so foreign to the experience or capabilities of a boy of high-school age as to make it highly improbable that he will declaim them with any sense of reality. More than this, his desire to find a selection that will win the prize often leads him to choose one of the extreme "blood-and-thunder" type that has no real significance for him, but is mere sound and fury and nothing more.

Exactly the same is true of selections that are chosen for the so-called "declamatory" contests, which are usually participated in by girls. The aim seems to be to get a piece that has the most melodramatic, bloodcurdling situations, the hair-raising kind, that lends itself to spectacular gesticulations and excruciating contortions of every kind. Who in any community has not heard such renderings of "Bobby Shaftoe" and "The Ride of Jennie McNeal"? Indeed, if we are to judge by the programs given in these contests, it is evident that there is a general impression that these are the only kind of selections which are of any value for purposes of declamation.

For this situation teachers in many instances must share the blame, for it is the teacher who by advice and suggestion has much to do in determining the character of the selections that are used, if indeed he does not choose them outright. It is here that the teacher has an opportunity to do much good or a great deal of harm. Every conscientious teacher who has to do with these things should make it his business to know what the right kind of material for declamation is, and should encourage his pupils to use it.

In all work in declamation, whether in contests or in the classroom, success or failure is dependent in no small degree upon the wisdom exercised in the choice of the right kind of material. In this choice two principles are altogether essential:

First, that a selection be chosen which comes sufficiently within the experience of the pupil to enable him to declaim it effectively.

Second, that it be one that is both timely and vital, and that is not inseparable from the occasion upon which it was delivered.

With reference to the first point, it is no less than astonishing to note the kind of selections that schoolboys attempt to declaim. I have seen young lads in the grades try to declaim speeches dealing with abstruse problems of taxation or trust legislation, when they could not possibly have understood what they were talking about; and, more ridiculous still, a young girl by imitative voice and gesture attempt to portray Shylock's rantings against Antonio. Such performances are more than farcical; they are a positive injustice to well-meaning young people, who have a very earnest desire to learn to speak well.

The first requisite of a good selection for declamation must always be its intelligibility for the speaker. Nothing is more absurd than for a young person to attempt to declaim something that is so far beyond his age and experience that he is incapable of understanding and assimilating it, to say nothing of interpreting it to others. Let the speaker by all means choose something that comes so fully within the range of his own experience that there can be no doubt that he will at least be able to express the meaning of it to others.

I find that many pupils do not have the power of discriminating between material which they might be able to use to good effect and that which would be wholly unsuited to their needs. Here the teacher should be able to give them the right kind of advice and direction. He might well point out to them that while their knowledge would not be sufficient to enable them to declaim speeches dealing with problems of politics or finance, their information in history and biography would most likely be such that they could give with much success speeches treating of the lives of great men. No schoolboy should be unwise enough to choose for purposes of declamation speeches dealing with difficult problems of the tariff or international relations, that are far beyond his years, when he might use a speech dealing with the life of some great national figure or with some problem in which he was very much interested, and with the facts about which he was thoroughly conversant.

In the second place, a selection for declamation should be both timely and vital. Many speeches, the greatness of which no one will question, are not the best for purposes of declamation because they are so inseparably linked with the occasion upon which they were delivered. I do not say that such speeches cannot be used, but that under ordinary circumstances they are not the best. Many speeches which are unquestionably great oratory, and which deal with problems that were burning issues at the time when they were delivered, do not hold the same interest for people to-day. Many of the great speeches pertaining to the question of American slavery were of this kind, and not a few of more recent time. William Jennings Bryan's "Cross of Gold," which gave him instant fame and won for him the nomination for the presidency of the United States, was unquestionably a great speech, but few people to-day would be interested in a discussion of the relative merits of free silver and the gold standard.

A little browsing among speeches will reveal the fact that there is an abundance of speech material that is just as vital at the present time as it was at the hour when it was delivered. The following are good illustrations of speeches of this kind:

1. "Robert E. Lee," delivered by John W. Daniel at Washington and Lee University, Lexington, Virginia, in 1883.

2. "The Secret of Lincoln's Power," delivered by Henry Watterson at Chicago in 1895.

3. "The Minuteman of the Revolution," delivered by George William Curtis at the centennial celebration of the Concord Fight, Concord, Massachusetts, in 1876.

4. "The Man who wears the Button," delivered by John M. Thurston at Detroit, Michigan, in 1890.

These speeches, although perfectly adapted to the occasions upon which they were delivered, are not so inseparably linked with the time and circumstance as to render them unsuited for utterance elsewhere. Such speeches are as appropriate to-day as they were in 1876 or in 1895, and will continue to be appropriate as long as men pay tribute to the memory of Lincoln and Lee and to the soldiers of the American Revolution and of the Civil War. There is a wealth of material of this kind available if only the student knows how to go about finding it.

The important thing for the student to keep in mind is the fact that his declamation should be one which is vital both to himself and to the people to whom it is to be addressed. One can readily see that in most circumstances this would be true of the four speeches just cited. Who is not interested in a scholarly appreciation of the life and services of a great national figure as expressed in Watterson's "The Secret of Lincoln's Power" or in Daniel's "Robert E. Lee"? Or what audience familiar with American history would not listen with keen interest to William Wirt's masterful delineation of the character of Aaron Burr or to such speeches as Curtis's "The Minuteman of the Revolution" or Thurston's "The Man who wears the Button"? These are the kind of speeches that make a universal appeal, because they possess those elements of human interest that make them vital at all times. On the other hand, how many red-blooded Americans would care to hear a schoolboy reproduce a speech dealing with an issue that was dead a century ago?

Very similar problems exist for those who choose for purposes of declamation selections that are not of an oratorical nature. Who cares if some callow youth is determined that "curfew shall not ring to-night"? It is just as important in the interpretation of other forms of literature to choose something that is timely and thoroughly vital as it is in the use of orations for purposes of declamation. Few declaimers have had sufficiently wise guidance to avoid the "Bobby Shaftoe" type of literature. Indeed, how many have ever thought of declaiming selections such as Ingersoll's "Music the Noblest of the Arts"? Nothing could be more appropriate for declamation. This selection from Ingersoll is a masterful appreciation of music as a fine art that is just as vital to-day as it was when spoken by Ingersoll before a New York musical organization many years ago. "The Artist's Secret," by Olive Schreiner, is a gem of allegorical prose that is equally suited to this purpose; and the writings of Henry van Dyke abound in choice things of this kind that are real literature and that furnish the student with something that is well worthy of the time and energy that he will spend upon it.

Moreover, selections of this kind have more than the mere advantage of being standard literature. They have the very great advantage of being a form of literature that the boy or girl is capable of handling. I have mentioned the common tendency of pupils to select pieces of a highly dramatic nature. I suppose it never occurs to them that to interpret this kind of literature successfully requires a great deal of skill. Usually it is the kind of literature that lends itself to impersonation. Now we know that the pupil of high-school age or the beginning college speaker, unless he has had some unusual training, is utterly incapable of doing effective work in personation, and he should not attempt it. Literature such as I have mentioned from Ingersoll or Van Dyke requires no personation and no particular dramatic skill. It presents a great theme in a style so simple that almost any speaker should be able to handle it successfully.

Let the schoolboy, therefore, forget about "Spartacus to the Gladiators" and choose something that does not imply a mere sounding of hollow phrases, but that has some real significance for him and that he will be able to render significant to others. And let the schoolgirl, if she thinks it best to use literature other than that of an oratorical nature, be at least considerate enough of her hearers to omit "Bobby Shaftoe" and to choose something that will merit the honest effort that she will put forth.

So much for the importance of wisdom in selecting material for purposes of declamation. The next step — determining how this material, when wisely selected, can be rendered effective — presents a problem altogether too difficult to be treated adequately in the space that is possible to devote to it here.

Briefly, declamation is one of the most difficult things in the realm of public speaking. In some respects it is far more difficult than original speaking. This is particularly true in that it constitutes the reproduction of the thoughts and experiences of others in a manner that will render them sufficiently vivid to make an impression comparable to that which was made when the words were first spoken. The way in which this may be accomplished successfully would require many pages or even chapters to relate. It is impossible to do more here than merely suggest.

I take the liberty of quoting from an article, "Effective Declamation,"[1] by Professor Richard D. T. Hollister of the University of Michigan, the following statement of the essentials of effective declamation:

> Declamation is an art. It is an interpretative art. Like acting and music and the oral interpretation of poetry it is re-creative. It seeks to reproduce in the speaker an appreciation of the thoughts and

---

[1] *Public Speaking Review*, Vol. III, No. 3, p. 15. I would recommend this excellent article to students and teachers who are especially interested in declamatory work.

feelings of another speaker in order that he may express them to others. Its aim is not a phonographic reproduction of words, but a revitalization of the whole experience which once struggled for expression in another.

If great thoughts and feelings were necessary to stir the original speaker when he delivered or created his speech, then must similar ideas and emotions be aroused before the declaimer can sympathetically interpret him. Declamation is therefore not merely a test of memory, but a test of the creative powers necessary to effective original speaking.

Success or failure in all art depends on two things: inspiration and skill. There must be something in the soul of the artist which seeks to express itself, and there must be adequate means of expression. Both are essential, each aids the other. Without skill inspiration dies, without inspiration skill is cold and lifeless. The painter may look upon a landscape and feel in its forms and colors a magic beauty or a hidden truth, but without the power to stretch the canvas, mix the pigments, and direct the brush, his art remains the unborn child of his experience. A student may look upon life and see facts which need to be emphasized, truths which need to be taught, wrongs which ought to be stopped; but without skill in the control of the voice and the body, high art in speaking is impossible. Consequently since declamation is an art, success in it depends on inspiration and skill, and the problem of making declamation effective is the problem of getting the student (1) to appreciate the thought and spirit of the selection, (2) to memorize it perfectly, and (3) to deliver it well.

In regard to the three essentials that are here set forth, the third has been the subject of discussion of most of the principal chapters of this book and needs no elaboration; the first does not usually cause the student much difficulty if he takes the pains to inform himself thoroughly of the circumstances relating to the selection; but the second is a veritable thorn in the flesh to most people. The drudgery of committing the selections to memory — there 's the rub! Many students would enjoy declamation as a pleasant exercise in learning to speak were it not for the laborious work of committing selections to memory, which usually amounts to nothing less than drudgery. But the only reason why it is drudgery to most people is because they do not know how to commit. To be sure, some people commit only with great difficulty, while others do so with ease, but there is no reason why all should not commit with a reasonable degree of facility if they know how to go about it.

The old method of committing a selection by repeating a line or phrase over and over again until it is worn threadbare makes declamation an onerous task, indeed, but there is no reason why this timeworn method should be followed at present. Committing after the manner suggested by the most advanced psychology renders the undertaking no longer a burden but a very pleasant way of placing at one's command a large amount of material which, under many circumstances, is of great value.

Professor J. S. Gaylord in an article, "Preparing Literary Material for Public Utterance,"[1] sets forth the latest psychological method of committing to memory the words of another. The important steps follow:

1. Orient yourself with reference to the author and the selection.
2. Read the selection through rapidly from beginning to end, in order to get a series of general impressions.
3. Let your mind and body be quiet for a few moments.
4. Recall quietly some of the impressions received during the first reading.
5. Read the selection through again from beginning to end, seeking strong feelings and vivid pictures.
6. Remain quiet again.
7. Recall these feelings and pictures, using vital bodily responses.
8. Read again, seeking thought-connections and deeper meanings.

---

[1] *The Quarterly Journal of Public Speaking*, Vol. I, No. 1, p. 38.

9. Rest quietly as before.

10. Think these deeper meanings out into expressive gestures, tones, and words.

11. Continue rereading, resting, recalling, and expressing until the pictures are well filled out, the feelings intense, the thoughts clear, the meanings deep, and the utterance tends to use the words of the author, or until the words of the author can be quoted if your purpose demands that the language of the author be used.

The important steps, then, in effective declamation are as follows:

First, choosing material suitable for purposes of declamation according to suggestions made early in this discussion.

Second, committing it by methods suggested by modern psychology.

Third, delivering it according to the best standards of effective speaking.

It will be noted that throughout this discussion I have considered declamation principally as it is employed for contest work. I have done this because it is in declamatory contests that some of the worst outrages are perpetrated in the name of public speaking. All that I have suggested in regard to the choice of selections or of the means of rendering them effective applies with equal force to declamation as used in public-speaking courses.

I should, perhaps, add that my only reason for considering this subject at all in a book treating of the elements of public speaking is that declamation holds an important place in many schools at the present time, and its use and abuse have no small influence upon work in practical speaking.

If, perchance, this discussion shall fall into the hands of some young people who are vitally interested in the problems of effective declamation, and shall help in any measure to give them the right perspective in regard to declamatory work, I shall be very glad.

INDEX

Abbott, Lyman, 94
Abdominal breathing, 117
Accent, as affecting pronunciation, 150; recessive character of English, 167; rhythmic character of English, 167; even, 169; variable, 170
Acoustic conditions as affecting speech, 270, 272
Action as a speech end, 10
Action in delivery, 57; foundation of, 58; misconceptions of, 59; effect and cause in, 62; as an aid, not an end, 63; for display, 64; final test of, 64; value of training in, 65; practical exercises in, 103
"Ah" and "uh" habit, cause of, 227; remedy for, 228
American pronunciation versus English, 148
American voice, the, 191
Analysis of the speech subject, 12; importance of writing in, 12
Andover Theological Seminary, president of, 98
As You Like It, 240
Authorities, discrimination in, 17

Bashford, James, 52
Basis of vocal quality, the psychological, 250
Belief as a speech end, 10
Bell, Alexander Melville, 136
Bells, The, by Edgar Allan Poe, 210, 211
Ben Hur, by Lew Wallace, 226
Bible, vocal interpretation of, 256, 309, 310
Biographical speech topics, 36
Blanton, Smiley, 249, 250
Breathing, discussion of, 110; function of ribs and muscles in, 112; function of lungs in, 113; clavicular, 114; costal, 116; abdominal, 117; for voice production, 117; proper control of, 119; a scientific experiment in, 120
Browning, Robert, 242
Bryant, William Cullen, 241
Burns, Robert, 210

Campus topics, 33
Cause and effect in action, 62
Central theme of a speech, 14
Chatham, Lord, 275, 276, 292
Clavicular breathing, 114
Clear speaking, commercial importance of, 138
Clearness, as a speech end, 10; in the speech plan, 19
Colloquial and conversational delivery, 46
Communication through gesture, 96
Compass of the voice, 189
Complemental and tidal air, 118
Comprehensiveness in the speech plan, 21
Conciseness in the speech plan, 22
Conclusion, function of, in outline-making, 23
Confidential tone, value of, in establishing a key, 192
Consonants as affecting pronunciation, 150
Conventional pulpit oratory, 39
Conversational, the, in delivery, 43, 46

Conversational mode, 37; limits of, 47
Costal breathing, 116
Crosby, Fanny, 247
Current speech topics, 35
Curry, S. S., 200, 252

Declamation, 318; practical selections for, 313
Declaration of Independence, the, speech on, by Lincoln, 27
Delivery, preparing outline for, 25; misconceptions of speech, 38; foundation of, 42; the conversational in, 43; the recited form of, 47; the ministerial form of, 47; the grandiloquent form of, 47
Discussion, value of, in speech preparation, 18; as a division of the speech outline, 23; topics for, 33

Economic speech topics, 34
Elocution, rules of formal, 251
Eloquence, oration by Webster, 243
Emerson, Ralph Waldo, 37
Emotions as affecting the body, 249
Emphasis, function of, 285; determining factor of, 286; not a mechanical principle, 287; careless, 289; as applied to new and repeated ideas, 291; as expressive of contrast, 293; as determined by context, 294; importance of thought in, 296; logical use of, 298; vocal training as a prerequisite of, 299; by means of pitch, 302; by means of time, 303; by means of quality, 304; by means of force, 304
Emphatic gestures, 96
Encyclopedic Dictionary, 176
Ends of a speech, 9
English pronunciation versus American, 148
Enoch Arden, 265, 302
Entertainment as a speech end, 11
Enunciation, definition of, 127; causes of poor, 128; foundation of, 129; common faults of, 132; acquiring good, 135
Errors of pronunciation, of vowel sounds, 151; of consonant sounds, 163; of accent, 167; of syllabication, 177; in initial syllables, 157; in final syllables, 159
Evils of political oratory, 42
Exercises, practical, in outline-making, 27; for gaining the conversational mode, 53; in action, 103; for gaining breath control, 124; in enunciation, 139; in pronunciation, 180; in pitch, 205; in time, 239; in quality, 263; in force, 280; in emphasis, 306
Exposition, topics for, 33

False adjustments of the voice, 190
Final speech plan, 19
Flexibility, vocal, 192, 194; as a vocal habit, 201; exercises in, 207
Force, discussion of, 268; as related to acoustics, 270; reserve power as related to, 273; practical experience with, 274; as an expressive element, 275; for variety of expression, 275; for securing climax, 278; practical exercises in, 280; as a means of emphasis, 304
Foundations of good delivery, 42
Fox, Charles James, 81
Freedom in action, 79
Fulton and Trueblood's *Practical Elocution*, 52

Garcia, A Message to, by Elbert Hubbard, 55
Gaylord, J. S., 326
General ends of public speech, 9
Gesture, should it be taught? 65; discussion of, 85; what to avoid in, 86; what to seek in, 87; logical cultivation of, 89; special

aids in, 91; expressiveness of, 92; reserve power in, 92; communication through, 96; different uses of, 96
Gettysburg address, Lincoln's, 310
Grady, Henry W., 101, 109, 193, 219, 237, 241, 283
Grandiloquent form of delivery, 47
Gray, Thomas, 212
Great orators, 36
Gulick, Luther, 73

Hamlet, 217, 225, 240, 311
Hands, use of the, 78
Henry, Patrick, 43, 102, 282, 288
Herrick, Robert, 235
Hiawatha, 260
Higginson, Thomas Wentworth, 43, 51
High-school declaimers, action of, 59
Hollister, Richard D. T., 324
Holmes, Oliver Wendell, 210
Homes of the People, by H. W. Grady, 193, 194, 219
Hubbard, Elbert, 54

Imitative gestures, 101
Impressiveness as a speech end, 10
Inflection of the voice, 202; general laws of, 204
Ingersoll, Robert G., 109, 214, 236, 265, 282
Introduction, function of, in the speech outline, 23

Job, the book of, 310
Julius Cæsar, 223, 226, 234, 284, 306

Key, establishing a normal, 191; practical exercises in, 205
Kipling, Rudyard, 235, 241

Limits of the conversational mode, 47
Lincoln, Abraham, 27, 36, 236, 288, 310
Literary speech topics, 35
Locative gestures, 99
Longfellow, Henry W., 213, 260
Lungs, function of, 113

Macbeth, 193, 308
Manner, public and private, of the speaker, 45; upon the platform, 69
Mechanism, the vocal, 111
Melody of speech, 188
Merchant of Venice, The, 264, 284
Message to Garcia, A, by Elbert Hubbard, 55
Midsummer Night's Dream, A, 239
Mills, Wesley, 110
Ministerial form of delivery, 47
Ministerial tone, 38, 50
Misconceptions of speech delivery, 38
Movement, as a vocal element, 229; rate as a phase of, 229
Muscles, function of, in breathing, 112
Music the Noblest of the Arts, by Robert G. Ingersoll, 265

Napoleon, Ingersoll's speech on, 214
Nicolay and Hay's *Abraham Lincoln*, 27
Notes of song and of speech, 195; illustration by a cut, 196

Oral practice in speech preparation, 26
Orators, lives of, as a speech topic, 36
Originality in the speech development, 13
Outline, tentative, 16; final, 19; main divisions of, 23; visualizing, 26; oral practice of, 26; specimen of, 29
Overuse of the same kind of gesture, 95
Oxford English Dictionary, 176

Pause, as a speech element, 217; rhetorical and grammatical, 219;

within a phrase, 224; two essentials of, 225; as manifesting thought relations, 225; correlation of, with other principles, 226; as a means of variety, 228
Phillips, A. E., 23
Phillips, Wendell, 43, 293; oratory of, as a type, 51
Philosophy of Style, by Herbert Spencer, 144
Phrasing, true foundation of, 221; too little, 222; as related to speech structure, 223; subject to change, 223; clear expression by means of, 224
Pitch as a vocal element, 187; melody, 188; compass, 189; point of departure in the study of, 191; key, 192; flexibility, 194; skips and glides in, 201; practical exercises in, 205; as a means of emphasis, 302
Plan of the speech, clearness in, 19; comprehensiveness in, 21; conciseness in, 22
Planning the speech, 1
Platform manners, 69; movements as related to, 82
Poe, Edgar Allan, 210
Poise, 74
Political oratory, 42
Position, the speaker's, 72
Practical exercises in outline-making, 27
Practical experiment in breath control, 120
Practice in enunciation, 136
Preacher's cadence, 38
Pronunciation, defined, 143; unusual, 145; best usage in, 146; sectional, 146; English versus American, 148; proficiency in, 149; four essentials of, 150; exercises for proficiency in, 180
Prose, quantity values in, 214; rhythm of, 236
Proverbs, the book of, 309
Public and private manner, 45
Pulpit oratory, 39
Pulsford, Reverend Hanson, 41
Quality, foundation of, 244; as affected by disease, 245; as influenced by habit, 246; as influenced by character, 247; as affected by emotion, 248; physiological basis of, 250; things to avoid in the use of, 253; true function of, 254; exercises in, 263; as a means of emphasis, 304
Quantity values, in speech, 210; in prose, 214; importance of, 212

Rapid speaking, 230
Rate, as a speech element, 229; deliberation as a factor of, 230; as influenced by temperament, 231; determining factors of, 231, 232; as a means of securing variety, 233
Reading, value of, in speech preparation, 17
Recited mode of delivery, 47, 50
Reserve power in gesture, 93
Rhythm, as a vocal principle, 234; used to impress the ear, 235; of prose, 236; practical importance of, 238
Ribs and muscles, function of, 112
Riley, James Whitcomb, 264

Sectional pronunciation, 146
Shakespeare, 193, 239, 240, 264, 284, 306, 308, 311
Shurter's *Rhetoric of Oratory*, 23
Social topics as speech material, 34
Song notes in speech, 195
Speaker's position, 72
Specimen outlines, 29
Speech, melody of, 188; quantity values in, 210; rhythm, 238
Speech, a, object of, 9; general ends of, 9; analysis, 12; theme, 13; plan of, 19; topics for, 33
Speech subject, the, how determined, 4; discrimination in the choice of, 5; steps in the development of, 7; analysis of, 12; originality and development of, 13; friendly discussion of, 18

Spencer, Herbert, 144
Stormonth's Dictionary, 176
Stump-speaker's tone, 50
Suggestions to Teachers, 313
Suggestive gestures, 96
Suggestive speech topics, 33
Syllabication as affecting pronunciation, 150, 177

Tact and Talent, 275
Temperament as affecting the time elements of speech, 231
Tennyson, Alfred, 193, 212, 213, 239, 265, 302
Tentative outline, desirability of, 16
Thanatopsis, by Bryant, 213
Theme, choice of, 13
Thomas, President M. Cary, 242
Thurston, John M., 109, 283, 292
Tidal and complemental air, 118
Time, as a vocal element, 209; quantity as related to, 210; pause as related to, 217; movement as related to, 229; rhythm as related to, 234; practical exercises in, 239; as a means of emphasis, 303
Tomb of Napoleon, The, by Robert G. Ingersoll, 214
Tone, use of a confidential, 192
Tone color, 251
Topics for extempore work, 33
Trueblood, Thomas C., 52

Unconversational forms of delivery, 47
Usage as a guide in pronunciation, 146

Variety; by means of pause, 228; by rate, 233; by force, 275
Vincent, President, 231
Visualizing the outline, 26
Vocal color, why voices lack, 255; through emotional responses, 257; through imagination, 258; through expressive literature, 259; through extempore speaking, 262
Vocal flexibility, 192, 194, 202
Vocal mechanism, nature of, 111
Vocal training a prerequisite of emphasis, 299
Voice, the, compass of, 189; false adjustments of, 190; the American, 191; flexibility of, 194
Voltaire, 62
Vowel chart, 136
Vowels as affecting pronunciation, 150

Walking movements, 82
Wallace, Lew, 226
Webster, Daniel, 243, 278, 282
Writing, importance of, in speech analysis, 12; value of, in preparation for delivery, 26

ANNOUNCEMENTS

BOOKS IN PUBLIC SPEAKING

ELEMENTS OF PUBLIC SPEAKING

By HARRY GARFIELD HOUGHTON, University of Wisconsin
xi+333 pages, $1.40

THIS textbook aims to teach the student,

First, how to organize his subject matter into clear and logical form for purposes of public utterance.

Second, how to cultivate his powers of expression so as to enable him to convey his ideas most effectively.

The book combines a definite amount of accurately expressed theory with a maximum of practice. Special emphasis has been laid upon clear and accurate thinking as the foundation for all expression, and each principle has been treated in its relation thereto.

The book, while intended primarily for college courses, will also prove valuable in classes in practical speaking in preparatory schools, as an aid in declamatory work (for this purpose Chapter II, The Conversational Mode, and Appendix II, Declamation, are particularly useful), and as a reference book.

THE BRIEF-MAKER'S NOTEBOOK

By WARREN C. SHAW, Dartmouth College
vii+240 pages, in Biflex Binder, $1.20

"The Brief-Maker's Notebook" presents a logical system for analyzing debaters' propositions and supplies a blank form of brief based upon this system. It is devised to accomplish several aims:

1. To enable the debater to use a loose-leaf system of note-taking.
2. To help him to investigate details of his case without losing his grip upon the problem as a whole.
3. To enable him to write a brief directly from his notes without rearranging the material.
4. To crystallize his methods of analysis.
5. To apply the theory of argumentation in the preparation of a debate and to develop thoroughness and accuracy.

The material consists of sets of forty pages each. Each set is designed for the complete handling of one proposition.

EXTEMPORE SPEAKING

By Edwin DuBois Shurter, Associate Professor of Public Speaking in the University of Texas

12mo, cloth, 178 pages, 90 cents

This manual provides an analysis of the art of extempore speaking, together with specific examples and exercises. It is distinctly modern in treatment, although drawing also from the rich fund of material in classical and modern literature.

MASTERPIECES OF MODERN ORATORY

By Edwin DuBois Shurter

12mo, cloth, 369 pages, $1.00

These fifteen orations, edited with introductions and notes, are intended to furnish models for students of oratory, argumentation, and debate. The orators represented are Burke, Webster, Lincoln, Phillips, Curtis, Grady, Watterson, Daniel, Porter, Reed, Beveridge, Cockran, Schurz, Spalding, and Van Dyke.

VOCAL EXPRESSION IN SPEECH

By Henry Evarts Gordon, late Professor of Public Speaking in the University of Iowa

12mo, cloth, viii + 315 pages, $1.00

A fresh and stimulating treatise on the fundamentals of public speaking from its cultural side, intended primarily for college classes but easily adaptable to high-school use. A thorough program of study is provided for speech melody, speech quality, speech rhythm, and speech dynamics, accompanied by several hundred illustrative selections.

36½

GINN AND COMPANY Publishers

BOOKS IN PUBLIC SPEAKING

THE MAKING OF ARGUMENTS

By John Hays Gardiner, late of Harvard University

A brief course in argumentation to meet the needs of the future average citizen rather than of the few who go on to law or political life. The examples used throughout the book and the exercises and questions suggested for argument are drawn from matters in which young people from eighteen to twenty-two have a natural, lively interest and which they argue about in real life. The aim of the book is to develop habits of analysis and effective presentation of facts which will serve the student in the practical concerns of later life. *290 pages, $1.00.*

THE PRINCIPLES OF ARGUMENTATION

(Revised and Enlarged Edition)

By George P. Baker, Harvard University, and
H. B. Huntington, Brown University

This book holds an established place as one of the standard textbooks in the subject. Fundamental matters of analytical investigation, sifting of evidence, brief-drawing, and persuasive adaptation are clearly illustrated by numerous extracts and are made teachable by varied practical exercises. The book as a whole develops intellectual power and avoids that "predigested" argumentative material which enables a student easily to remember — and surely to forget — "how to argue." *677 pages, $1.25.*

ORAL ENGLISH

By John M. Brewer, Harvard University

This textbook treats oral English as a subject independent both of literature and of written composition. It furnishes the student brief directions, detailed exercises, and suggestive lists of topics of everyday interest which will provide material for doing with conscious direction of thought the things which unconsciously are done in the pursuit of every other study — arguing, explaining, and telling. It embodies the latest ideas in the teaching of this subject by substituting for imitation of masterpieces of eloquence a direct and effective way of speaking without unnecessary adornment, more fitted to be of practical use to men and women of to-day. *396 pages, $1.00. Teachers' Manual, 10 cents.*

BOOKS IN PUBLIC SPEAKING

By Robert I. Fulton, Ohio Wesleyan University, and Thomas C. Trueblood, University of Michigan

ESSENTIALS OF PUBLIC SPEAKING

(Second Edition)

This book shows the relation of intellect, feeling, and gesture to the elements of effective expression in oratorical and dramatic art. It treats the elements of expression in their simplest and most natural order, showing their application to the various sentiments and emotions, and provides exercises in the technic of voice and action. In illustration of the principles full selections as well as illustrative passages are given, together with the necessary explanation. *xiv + 250 pages, $1.00.*

BRITISH AND AMERICAN ELOQUENCE

Accounts of the lives and public careers of twenty-two noted British and American orators together with selections from their greatest speeches. The purpose is to point out by concrete example the abstract principles of public speaking which should guide the beginner. The book aims to select, adapt, and utilize in a single volume such helpful material as the student of public speaking can find elsewhere only in many separate volumes. *403 pages, illustrated, $1.25.*

CHOICE READINGS FROM POPULAR AND STANDARD AUTHORS

The number, variety, and interest of the selections are noteworthy. They include prose and verse from a wide range of writers. Selections are grouped in fourteen divisions, according to the nature of the subject matter. *xix + 729 pages, $1.50.*

STANDARD SELECTIONS

Edited by Robert I. Fulton, Thomas C. Trueblood, and Edwin P. Trueblood

The purpose of the book is to provide material in poetry and oratory that has never before appeared in books of this character, and to stimulate interest in the authors represented. Nearly two hundred selections of varying character are included. *510 pages, $1.25.*